

5-19-2003

## Columbia Chronicle (05/19/2003)

Columbia College Chicago

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Inside  
this week



## Commentary

Plea bargain puts  
drug addict's face  
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A Scottish blend,  
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literally

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## City Beat

Terrorists hit  
Chicago—on paper

Back Page

# Carter's mansion: For sale?

○ Columbia president  
says he will 'share the  
pain' of fiscal problems

By Ryan Adair

Co-Editor-in-Chief

Citing a soft economy, a possible loss in state funding and a dwindling college endowment, Columbia President Warrick L. Carter announced plans last week to sell the college's 8,000-square-foot presidential mansion, among other "belt-tightening" moves, including the freezing of several executives' salaries.

At an year-end press conference with the Chronicle, Carter said he would present to the college's Board of Trustees on May 22 a resolution to sell the Gold Coast address.

Carter also said he will be in Springfield, Ill. on Monday, May 19 to meet with Sen. Emil Jones (D-14th District), president of the Illinois Senate, and other legislators in an effort to return funding for private colleges. If legislators approve Gov. Blagojevich's higher education budget proposal, Columbia would face a loss of \$1.6 million in state funding.

As a result of the possible losses in state funding and the weak economy, Carter said Columbia is taking several steps to implement "belt-tightening across the college."

In addition to selling the \$3.7 million presidential mansion, Carter said Columbia would freeze his salary, as well as the salaries of the college's

vice-presidents and chief of staff for the next year.

"The actual amount of money saved by keeping the salaries flat is relatively small, but we are doing this to show that we share the pain," he said.

Carter said he expects the Board of Trustees to approve the resolution to sell the mansion, but noted there are no immediate plans regarding the future of where Columbia's president should reside.

"The college has some responsibility to provide housing to the president because of all the responsibilities and frame building he or she must do for the institution," Carter said.

Columbia first purchased the property at 1258 N. LaSalle St. in November of 2000 for \$1.35 million, after approval from the Board of Trustees.

Since that time, the structure underwent an extensive renovation period, in which the townhouse was completely gutted and remodeled.

The renovations, which included the installation of an elevator, replacement of all plumbing and electrical fixtures, among many other features, totaled \$2.35 million, according to the Office of the President.

Carter said the college's endowment drop, from \$60 million to \$42 million because of a flat economy, has caused concern, and is one of the reasons why he is seeking approval from the Board of Trustees to sell the mansion.

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Brian Morowczynski/Chronicle

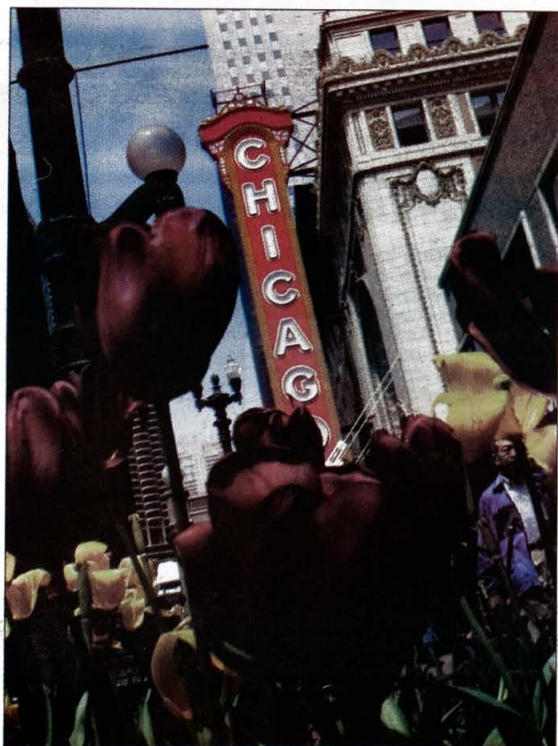
College President Warrick L. Carter announced last week he will ask the Board of Trustees to sell his residence at 1258 N. LaSalle St. The college paid \$3.7 million to purchase and renovate of the Gold Coast home. Carter has lived in the residence for 17 months.

## A springtime sale

The 81-year-old Chicago Theater, at 175 N. State St., was sold last week to a Philadelphia theater company for \$3 million.

The 3,605-seat venue, pictured left, will likely change its booking to exclusively theatrical acts.

Built as a moviehouse in 1921, talents such as Milton Berle, Judy Garland and Frank Sinatra have performed on the theater's stage.



Brian Morowczynski/Chronicle

# HotHouse in hot water

○ Neighboring Buddy Guy's Legends  
also cited for city-code violations

By Angela Caputo

Contributing Editor

Two popular South Loop entertainment venues—Hot House and Buddy Guy's Legends—were shut down last week after tipsters said the businesses were not in compliance with city regulations. The shutdowns nearly disrupted Columbia's year-end events.

Inspectors were sent to Buddy Guy's Legends, 754 S. Wabash Ave., May 12, following a report that there was a rodent problem, according to Chicago Public Health Department spokeswoman Sheri Grazley.

The Public Health Department suspended the blues bar's license when inspectors failed the restaurant for improper food storage and pest-control problems.

Cockroaches were spotted in the bar and lounge, and rat droppings and burrows were found in the basement food storage area, according to inspection reports obtained by the Chronicle.

Employees of the popular blues bar said the allegations of a rodent problem have been blown out of proportion and allege inspectors were mistaken. "They never found a rat in here...only small little rat droppings," said manager Brian Fadden. "[And] anywhere

See Closings, Page 6



## Briefly News and Notes

### OASIS traffic nears 2,000

Officials with the college's new Internet portal, OASIS, announced last week that 1,686 undergraduate students and 201 graduate students participated in early registration during the week of May 5.

The process marks the first time the college has used online registration software.

### English course change

The English Department's Tutoring in Writing Skills class will not be offered for credit in the fall semester.

Students can sign up for the course in the college's Writing Center, 33 E. Congress Parkway.

For more information, call (312) 344-8128.

### Web designer gives tips

Jason Fried, co-founder of the Web design group 37signals, will discuss contingency in design concepts at a 5 p.m. lecture on May 22.

The free event is in Room 405 of the 623 S. Wabash Ave. building.

For more information, call (312) 344-7398.

### 389 steps to this exhibit

On May 30, artist-in-residence Kurt Perschke presents "389 Steps: A Video and Photography Exhibition and Artist's Reception" at 7 p.m. in Suite 803 of the Residence Center, 731 S. Plymouth Court.

The display documents Perschke's daily commute—in which he walks exactly 389 steps—and his observations of the South Loop and Columbia's campus.

For more information on the free event, call (312) 344-6824.

### Go west, Columbia student

Columbia's West Coast alumni are offering two \$1,000 scholarships to eligible students participating in next year's Semester in L.A. program. The funds are intended to offset living expenses for students in the program.

To be eligible, applicants must be a full-time student in the Semester in L.A. program, be recommended by a department chair and have at least a 3.0 GPA.

For more information, e-mail [columbiacollege\\_alumni@mppt.com](mailto:columbiacollege_alumni@mppt.com).

### Spotting Welsh in class

On May 19, writer-in-residence Irvine Welsh will participate in a class discussion on censorship in Room 1202 of the 624 S. Michigan Ave. building.

The Scottish-born author of *Trainspotting* will talk with students in Fiction Writing Department faculty member Gary Johnson's Critical Reading and Writing: Censorship class at 11:30 a.m.

For more information, call (312) 344-7537.

### Correction and Clarification

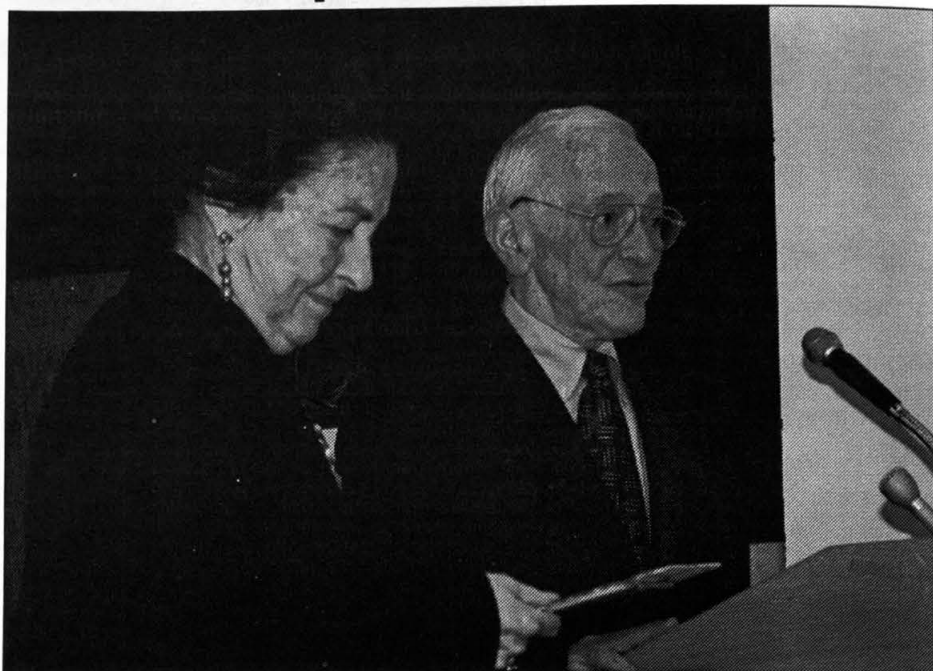
In an article in the May 5 edition of the Chronicle ("Transition apparent in Hilliard Homes"), the name of the new owner of Hilliard is given as Holsten Property Rehab Corporation. The actual name is Holsten Real Estate Development Corp.

In the same article, the Chronicle quotes Rene Maxwell. It has become clear that a source misidentified herself as Maxwell, the lead organizer for The Coalition to Protect Public Housing. Maxwell did not provide any of the information attributed to him.

The Chronicle apologizes for any confusion and regrets the errors.

If you have an upcoming event or announcement, call the Chronicle's news desk at (312) 344-7255.

## Around Campus



Holocaust survivor Lya Dym Rosenblum and her husband Louis Rosenblum accept an award for their joint preservation of stories from the Holocaust, on May 15 in the Hokin Auditorium, 623 S. Wabash Ave.

## Print cards a magnetic idea

○ New 'unattended system' will be in place in the college's open computer labs by June

By Fernando Diaz  
Contributing Writer

The Information Technology Department has been working on a plan this semester to help automate the new computer labs beyond normal working hours.

Next fall, the 1104 S. Wabash Ave. Internet Café, the new Plymouth Court lab and the general computing lab in the 600 S. Michigan Ave. building will switch from the standard paper print cards to debit-card-style OmniPrint cards. The system relies on vending-machine like mechanisms.

"It's an unattended system," said Joseph Vladic, director of Information Technology, who contracted California-based GoPrint Systems for the new labs.

Shortly after deciding to establish the new labs, the administration realized the need to make printing available during off-hours.

While GoPrint is being used in the Internet Café, it will not be available for general use until after registration is complete. Vladic said that while punch cards will never be accepted in the two new labs, they wanted to use this last semester to phase out use of the old cards in the 600 S. Michigan Ave. lab.

Testing the equipment during the registration process has proven that it works. No installation of proprietary software must be done on individual computers and standard printers can be used. Hardware for the three labs and licensing fees, which will allow for any other department at the school to consider it for use, cost \$20,000, according to Vladic.

A touch screen takes the place of a student handing out print jobs, which Vladic said would help save on consumables like paper and toner. GoPrint developed the touch screen system in 2000.

The machines will dispense plastic cards that can be used at any of the three labs. The cards can be purchased for \$1 with 50 cents of it going toward printing. Money can be added to the cards for \$1, \$5, \$10 or \$20.

"It frees up the need to have a student worker," Vladic said. Free printing has been a long-valued perk for computer-lab aides. Not so with the new system.

GoPrint won't change any aspect of actually printing; it will just change the mode of payment. Students will be able to select their prints from the queue through the touch screen, insert their card and receive their prints. If there are problems with how the prints came out or if the machine eats a card, staff will be able to assist them, Vladic said.

"It's a really straightforward system," Vladic said. If there are problems with any of the hardware, GoPrint ships out a new unit within 24 hours while they repair the broken one.

Vladic said he is hopeful that the rest of the school might jump on the GoPrint system. While many departments might not need an unattended system, places like the library could really benefit. Currently, they service both copy machines and printers that students can pay for with money or punches on the current print cards.

Attempts by the Chronicle to reach the library for comment were unsuccessful. Vladic said he has spoken with administration there and they are considering it.

The Academic Computing Department, which had the second general computing lab until it was designated for students of that depart-

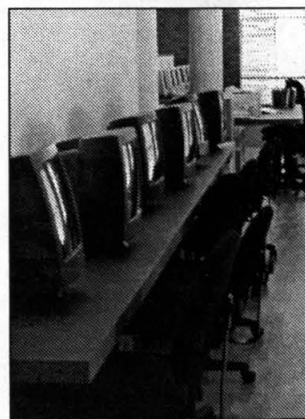
ment exclusively, sees no need for the new system.

"It's a very expensive system when we already have a very expensive system in place that it will not work with," said Niki Nolin, chairperson of the Academic Computing Department.

Vladic said some departments might be waiting for the debut of the system to see if it is a viable alternative. And while it helps shave costs for the lab, ultimately they can't replace the students that supervise the labs.

Vladic said GoPrint will be used starting in June at the Internet Café. The Plymouth Court lab should be up and running before the beginning of the fall semester. The 600 S. Michigan Ave. lab is scheduled to use GoPrint exclusively during the summer as well.

GoPrint was founded in 1987 as a system for institutions to recover printing costs.



Chronicle file

Columbia's new computer lab in the college's Resident Center, 731 S. Plymouth Court, will feature the new debit card style print card.

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# Mansion

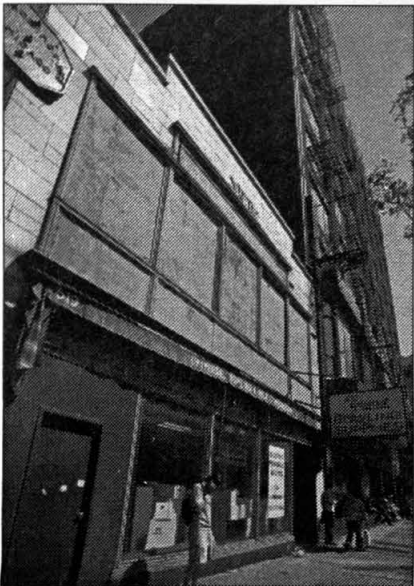
Continued from Front Page

"Others are investing in property right now and it may be a good time to make good on our investments," he said.

Carter reiterated that despite the budget shortfalls, Columbia is in good fiscal shape and is continuing to experience a significant growth in its student population. The Admissions Office has reported an 11 percent increase in student applications for next year, and the college is projecting healthy enrollment for the fall semester.

"We've based our budget on a 2 percent enrollment increase—if we get upwards of 4 percent, the loss in state funding may not be as bad as we thought," he said.

"We have to respond to economic circumstances and every new institution is trying to respond to the conditions out there," he said. "We may ask several departments to do some belt-tightening this summer and we want to build back our endowment."



Angela R. Simpson/Chronicle

Carter also said that the college has bid to acquire the building that formerly housed Universal Bowling, at 619 S. Wabash Ave.

## In related news...

● Carter said he would seek another term as president of Columbia, since his contract is up next year. The news follows a vote of confidence the Executive Committee of the Board of Trustees issued two weeks ago in favor of Carter. The Board's Nomination Committee will put forth Carter's name for consideration by the entire board.

● Despite cost-cutting moves, the college placed a bid of more than \$1.1 million on the Universal Bowling building, north of Columbia's 623 S. Wabash Ave. building. The owners of the building have accepted the bid, although no contracts have been finalized.

"We expect to have the deal done soon and we will own the property," Carter said.

The college has earmarked the space to house a portion of the Art and Design Department, Columbia's second largest department, Carter said.

He noted that expansion of the space would likely happen after the completion of the sale, and that the building would possibly be connected to the 623 S. Wabash Ave. building.

● Carter also confirmed that the college is currently interested in acquiring the Dirt Wexler building located across the street from the 623 S. Wabash building, where the vacant restaurant George Diamond now sits.

"It's not on the market, but if we were able to acquire it, we would move all of student services to that building," he said.

● A committee to review the college's pension plans over the summer has been formed up, with Kevin Cassidy from the Art and Design Department, Yvonne Branch from the Information Technology Department, Dennis Rich, Chairperson of Arts, Entertainment and Media Management Department, Joan Erdman from the Liberal Education Department and Angelo Luciano also from the Management Department serving as representatives. The college will also hire an outside pension consultant, in addition to setting up a website where updated pension information will be posted, and the circulating some sort of newsletter.

"We are all in this equally. There is no separate pension plan for the president than there is for the janitor," Carter said.

## Student grades appeal process

○ One student complains procedure was anything but easy

By Kristen Gianfortune  
Staff Writer

Students dissatisfied with a final grade in any class are able to go through a grievance procedure in which the grade can be changed.

Though the process may seem simple as described by the student handbook, one student said, "It was the worst process ever."

Jennifer Norman, a journalism major, said she filed a grade grievance after receiving a grade she didn't think she deserved during summer 2002 semester. Norman said she enrolled in a history course and had done well, getting As on all the assignments and tests. For her final grade, however, she received a B.

A professor in another department told Norman she could appeal the grade, and so she contacted her instructor by e-mail. Because he was a part-time instructor, Norman said it was difficult for her—and the department—to get in touch with him.

In describing the overall process of appealing her grade, Norman simply said, "It was a pain in the ass."

If a student would like to contest a grade he or she receives on the final grade roster, the student should attempt to resolve it with

the instructor of the course and the chairperson of the department within three weeks, according to Columbia's 2002-2003 Student Handbook.

In addition, the official grade grievance should be placed in writing and sent to the instructor, and the department chairperson. If the student is not satisfied with the instructor's response, an appeal should be sent to the department chairperson within two weeks of the instructor's response, according to the handbook.

Then the department chair must respond to the appeal within two weeks.

If the student is dissatisfied with the department chair's response, then they may take the appeal to the dean of the school. The decision of the dean is final.

Doreen Bartoni, dean of the School of Media Arts, said the grade grievance process is rare, and said she has only dealt with one or two cases in the past year.

Though the grievance process is rarely unresolved by the time it reaches her, Bartoni has to approve every grade change within the School of Media Arts.

She said that it is rare that an instructor makes an error in computing a grade, and "quality of work is usually discussed between the instructor and department chair."

Norman said she felt detached from the process of her grade appeal because the professor has to file all the paperwork from the Records Office.

"I'm not really part of the process...I'm basically just lost in the dark," Norman said.

She said she visited the Records Office several times throughout the grade grievance process and said she was confused as to whether it was the office or the professor not doing their part.

"It seemed like my biggest issue was the ignorance in the Records Office...that was very unnerving for me," Norman said.

She added that a Records Office employee asked her if she had failed the course, and when she said that she received an B instead of a A, the employee asked, "What's the big deal?"

Norman said she feels that she worked hard to get an A in the course, and since that is the grade she earned, she should stand up for it. She tried to find answers to her questions in the Records Office, but said she got the runaround. "If they want to ignore you, then they ignore you," Norman said of the staff in Records Office.

"I would say we're adopting a very standard process," Bartoni said, adding that larger departments that have a director or coordinator offer various avenues for students to resolve their grievance.

Norman's grade for the class she took in the summer of 2002 was officially changed in March of this year. She will be graduating in June, and said, "if I had to do it over, I would still change my grade."

## The Editor's Desk



Georgia Evdxiadis  
Co-Editor-in-Chief

I know you are, but what am I?

These eight words were a childhood mantra to me, often repeated in response to such juvenile zingers as "thunder thighs," "butface" and "monkey brains."

Now that I am a budding journalist, and a college senior, one might assume that the level of repartee between a writer and those who disagree with her would be far more sophisticated. One would be, by and large, wrong.

If imitation is the sincerest form of flattery, hate mail is the sincerest way of telling a writer you cannot stand his or her guts. Surprisingly enough, I get hate mail.

I know. It's strange, but I do.

After the first couple of letters arrived last year, I decided to do something about it. I decided to save them.

So now, just a few short weeks from the end of my column-writing career at the Chronicle, I have decided to share some of the best with you.

A short note—I have preserved the spelling and/or grammar errors of all letters of which I have the original copy. This is for two reasons. Number one, it's just funnier. Number two, it makes me look smarter than these people and they insulted me, so if they didn't want to look stupid, they should have spell-checked these babies.

One letter came from a man who likes italics and was VERY ANGRY that I wrote I wanted "the economy to tank so that smug little monkey GWB gets kicked out of office in 2004."

In response, he wrote:

"Let me get this straight you are Co-Editor-In-Chief and you are writing ass backwards comments like that. You must be out of your tiny little mind...It might fly at Columbia and your little circle of socialist friends but I can assure you this is no way for a Co-Editor-In-Chief to act." He notes that the Chronicle is the worst "collage" newspaper he has ever come across.

I'm not sure how this psychic managed to discern that my friends are socialists, but I wonder if he knows that, as co-editor-in-chief, I take great pains to write down every ass-backward comment that occurs to me.

Another hate-mail writer, or perhaps he would rather be called a hate-mail "artist," is one who seems to have read a column I wrote about celebrities who said stupid things against the war. He writes to point out that, although Fred Durst did not perhaps know the meaning of the word "agreement," it is a word (and it was one—about 400 years ago). The writer then stresses, through the use of italics, that Durst used the word *correctly*. He then tells me that the "little you [meaning, I] obviously know" must have been "gleaned from right-wing Jacobin ideologues and websites such as Citizens Against Celebrity Pundits." And then he suggests that I might want to take Joan Erdman's class The Artist in Society. And the funniest part is, throughout the entire article, he spells the word "agreement."

As for the artist in society, I would just like to say, right now, in front of God and everyone, that I am not an artist. Nor will I ever be one. I am a journalist. A journalist. I pride myself on my lack of artistry.

And I'm sick of everyone in creation calling themselves "artists." Pablo Picasso was an artist. Claude Monet was an artist. Leonardo DaVinci was an artist. Fred Durst is a singer—and a marginal one, at that.

Another writer sent in a little missive that managed to insult us all—and took a shot at some primates, to boot.

Here is his description of what the writing in the Chronicle is like:

"Some stories are wonderfully written and very informative and others read like a very well-informed, but mildly retarded monkey got his hands on a word processing program, then found a way to sneak the article into the paper on Friday."

I would like to contest this writer's assessment of the monkey as "retarded." Any monkey who keeps up with current events, can manage to get his hands on a word-processing program, writes articles and, week after week, sneaks those articles into our paper is FAR from retarded. I would like to recommend that said monkey register for The College Newspaper Workshop, where he would be allowed unlimited access to word processing and would no longer have to resort to sneaking his stories in.

There are dozens more letters, but I really don't have the space to make fun of them all, so I'll leave you with my personal favorite. It was left in our Chronicle voice mail, so I suppose it's stretching the definition of hate mail, but it's too dang funny to leave out.

This came from "a concerned student."

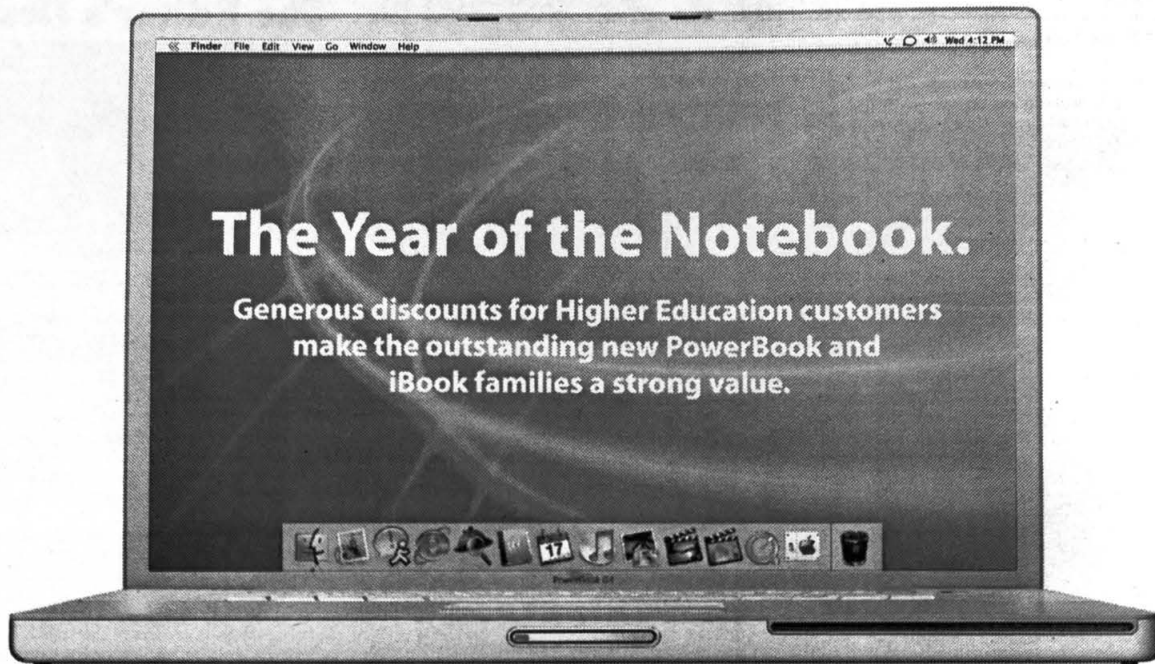
He starts off ripping on our paper for cutting the sports section, rips on another writer and ends up with me.

"And don't get me started on Georgia Ebblablablah...[Here he trails off into silence and then sighs.] The HEIGHT of retardery."

Oh, concerned student, all I know to say is this:

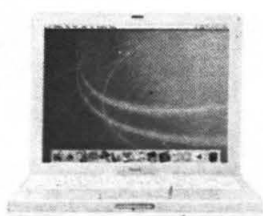
I know you are, but what am I?





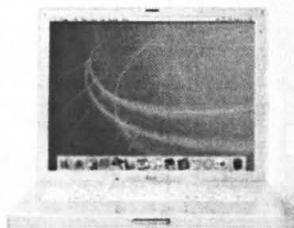
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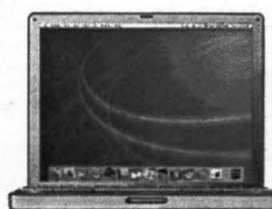
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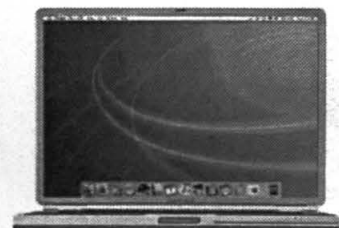
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## For your desk.



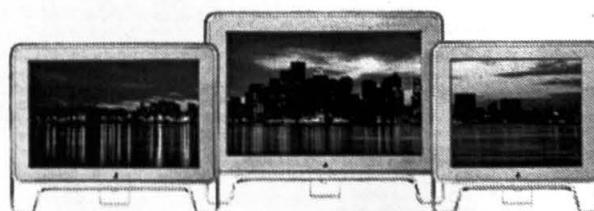
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# 'Ad'-ing to the resume stock

○ Marketing Department serves up chance to network

By Chris Papateodoru  
Staff Writer

When Mark Kelly, Columbia's vice president of Student Affairs, took the stage at Adstock, the Marketing Department's annual festival, he said this year's affair "laid the foundation of what will be the singular event each year for your department."

Adstock, an event that began last year, is a "career advice day" offering students an opportunity to meet and greet professionals in their field and learn about resumes and internships. Kelly said it is the largest event the Marketing Department has ever sponsored.

Adstock was held in Columbia's Ludington Building, 1104 S. Wabash Ave., in the Hermann D. Conaway Center. The marketing and communication festival, which took place from 9 a.m. to 4 p.m. on May 8, gave students a chance to view each other's work and talk candidly with more than 30 industry professionals from the sales, promotion, public relations and marketing fields.

Everyone was treated to a

catered lunch before Columbia alumni and students took center stage for a panel discussion on the importance of internships. Those in attendance asked several questions related to internships and resumes.

Casey Antonich, the president of the Columbia Marketing Club, who as part of First-year Advisory Board helped to plan and set up Adstock, said the event "was pretty packed all day."

The anticipated attendance was at least 200 people, judging from last year's Adstock.

Margaret Sullivan, Marketing Department chair, said that judging from the attendees comments, the turnout was evidence of the incredible buzz surrounding the event.

Columbia students should up throughout the day to see what the event was all about. Even some of the students in the nearby computer lab and cafeteria were seen listening to what the panelists had to say.

"Adstock was very beneficial. It taught me about resumes, internships and valuable career advice," said Vanessa Torres, a marketing major.

Antonich reiterated what the students came for: "They're going to get information about the job market and how these people got into the industry."

Networking is a key part of

Adstock, Antonich said. Students were able to talk one-on-one with pros during the catered lunch.

Lina Ilekis, who is new to the marketing club, said she was impressed with Adstock and that getting to speak with professionals was a highlight.

"Everyone in the club did such a good job [organizing it]," she said. "This event opened my eyes to the type of marketing jobs available."

Ilekis, a marketing minor and photography major, said the only drawback of the event was that advertising agencies tend to hire outside of the company for photography so she did not learn much about the photography aspect of marketing.

Even those who are not affiliated with the Marketing Department enjoyed what Adstock had to offer.

"I thought it was well put together and very informative," said Luke Miller, a film major who was there to shoot footage of the panel discussion.

Miller said it was a good experience and that the best part for him was the discussions about resumes.

Shanita B. Akintonde, a professor in the Marketing Department and the FAB liaison was exhilarated with the outcome of Adstock.

"Adstock is the culmination of a lot of hard work by students, faculty and staff," she said. "This day represents all of their efforts."

# Animation, from Shortcake to SNL

○ Speaker sketches path for Columbia students set on cartooning

By British Battle  
Staff Writer

Commercial animation producer J.J. Sedelmaier encouraged students to offer more than just talent when trying to get established in the animation industry, at a May 7 event in the Television Department, 600 S. Michigan Ave.

While in town for the restoration of a train station in Skokie, Sedelmaier told students that even though talent is necessary, "you gotta make [professionals] want to work with you. If you can't be someone that an employer is going to want to have around the place, it's not going to do you much good. You have to be, in the beginning especially, enthusiastic and positive about stuff," Sedelmaier said.

Responsible for such projects as the premiere season of "Beavis and Butthead" and "The Ambiguously Gay Duo" (of "Saturday Night Live" fame), Sedelmaier casually conversed back and forth with students, offering tips about making it in the animation industry.

Dressed in a plaid-shirt, jeans and K-Swiss tennis shoes, Sedelmaier also showed entertaining commercial clips from Levi's, Converse and Quilted Northern tissue.

Sedelmaier said that he got a "good start" in animation from working under Jan Svobak at Seattle-based Perpetual Motion Studios. The studio produced cartoons like "Strawberry Shortcake" and the "Bernstein Bears." Sedelmaier said that working there helped him learn more about the business. He also said that working various positions, from busboy to bartender at a Greek restaurant in Madison, Wis., while in college was also good experience because it allowed him to become more comfortable with people.

Although Sedelmaier's work for MTV and "Saturday Night Live" is well-known, he considers himself a pretty simple guy. Most of his projects are done in his studio, aptly titled J.J. Sedelmaier Productions, which is owned by Sedelmaier and his wife. He said that as many as 50 people have worked in his studio, but there are usually about nine people.

"The smaller it is, the nicer, it is. Everybody depends on each other," Sedelmaier said.

Sedelmaier said that he did only one season of "Beavis and Butthead" because he did not want to be "branded." He said he wanted to be able to explore other areas and staying with MTV would have limited the studio.

"It would have been kind of lethal after a while," Sedelmaier said.

Sedelmaier said that he would be open to working with another major network in the future, but he said he is interested in developing projects where he can "reap more of the benefits."

Although the event was only slated to last an hour, Sedelmaier extended his stay because students were eager to learn as much as they could from the acclaimed animator.

Dov Friedman, a traditional animation major, found the event to be informative and helpful.

"I enjoyed him [Sedelmaier] and I got a lot from tonight. I learned a lot in just an hour and a half. I learned that you have to be people-person besides being an artist. I figured that was the way it is anyway, but to hear from him directly confirmed it," Friedman said.

and the organization would have to renew every six months, costing the agency \$2,000 per year, at the current rate.

Supporters of the HotHouse said the suspension of performances is unjust. "They're not a bar, they're a cultural institution that serves liquor," said Kelly, who plans to write a letter of support on the organization's behalf.

The organization is free to operate at its licensed capacity. It is not mandated to be completely shut down, Martinez said. However, the club has temporarily canceled its upcoming performances.

Both venues said that financial hardships are expected due to the shutdowns. "It's going to add up," said Brain Moravec, general manager of Buddy Guy's Legends. "It affects our overall business."

Recovering from the shut down, managers said the club is working to return to "business as usual."

The HotHouse, though, is uncertain about how and when it will begin to bounce back from the slam by the Revenue Department. Near-future performances have been put on hold. The organization estimates losses at \$40,000 and mounting, according to a statement posted on an agency website.

"Pending response to a request for a meeting with the City of Chicago's Department of Revenue, HotHouse management and staff continue to work diligently to understand the boundaries of our current licenses and to apply for temporary permits to accommodate room rentals and other events scheduled at HotHouse," according to the statement.

## Closings

Continued from Front Page



Joe Saucedo/Chronicle

The door to Buddy Guy's Legends, 754 S. Wabash Ave., was closed last week after inspectors found evidence of rodent infestation. The property is owned by Columbia, though the college is not responsible for the violations.

you go in the city you're going to find [rats]."

Gumbo, jamalaya and greens were found at unsafe temperatures in the walk-in refrigerator. Food was not properly cooled when it was placed in the cooler the night before, raising the temperature of the refrigerator, said the club's managers.

During an inspection last June, Buddy Guy's Legends was also found to have evidence of rodents present.

The exterior of the 754 S. Wabash Ave. building keeps secret under the peeling gray paint, a wealth of soul and song that has lit up the nightclub since 1989.

A centerpiece of musical entertainment in the South Loop, the blues club has a history of hosting popular artists like Eric Clapton and Steve Ray Vaughan.

Special events coordinators at Columbia were temporarily scrambling to relocate end-of-the-year events—senior and alumni parties—that were planned for next week at Buddy Guy's because they were unsure when it would reopen. The bar reopened May 13.

"No way would we have canceled them, but we were hard-pressed to find [another place]," said Vice President of Student Affairs Mark Kelly. "We were prepared to move to the Conaway Center."

The building that houses Buddy Guy's was donated to Columbia in 1999. Despite the college's ownership of the building, it has no affiliation with the operation of the restaurant and nightclub.

The HotHouse, 31 E. Balbo Drive, was also closed following an investigation May 9. The closure sent an estimated 300 attendees home when undercover officers broke up a performance because of alleged violations. The investigation followed a complaint lodged in early March with the Chicago Police Department.

Following the tip, inspectors learned that the HotHouse was operating beyond the capacity of the licenses the nonprofit arts center held, said Chicago Department of Revenue spokeswoman Annette Martinez.

The cease and desist order was not the first violation the organization was issued this year. Earlier this spring, the HotHouse was issued a citation for overcrowding, according to the Revenue Department.

"[HotHouse] was operating more like a concert or club venue than a theatrical venue, which it is licensed for," Martinez said. Their current licensure cost the arts center \$50 to obtain.

To continue operation at the same level prior to the suspension, the performing arts center needs to obtain a general Public Place of Amusement License that would cost an estimated \$300, Martinez said.

Additional liquor licensure also needs to be obtained to serve liquor in the manner it was at the time of the undercover inspection.

HotHouse is currently only permitted to sell liquor before and after performances and during intermission in the designated lobby area, Martinez said. The venue was allegedly serving drinks throughout the performances, which was in violation of its current Incidental Liquor License, she said.

Application for a tavern license would cost \$1,000

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**WHAT:** Columbia's Graduation party (after Manifest!)

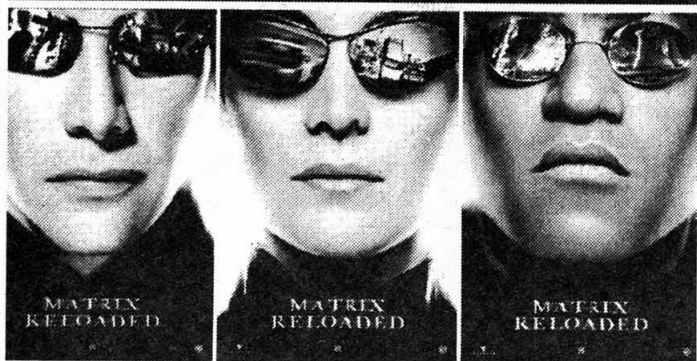
**WHERE:** Buddy Guy's Legends  
 754 S. Wabash Ave.

**WHEN:** Thursday, May 22, 2003  
 9:00pm - midnight

Food, drinks, and live entertainment  
**Graduates only** · 1 guest per grad  
 21+ only · valid state and student IDs required



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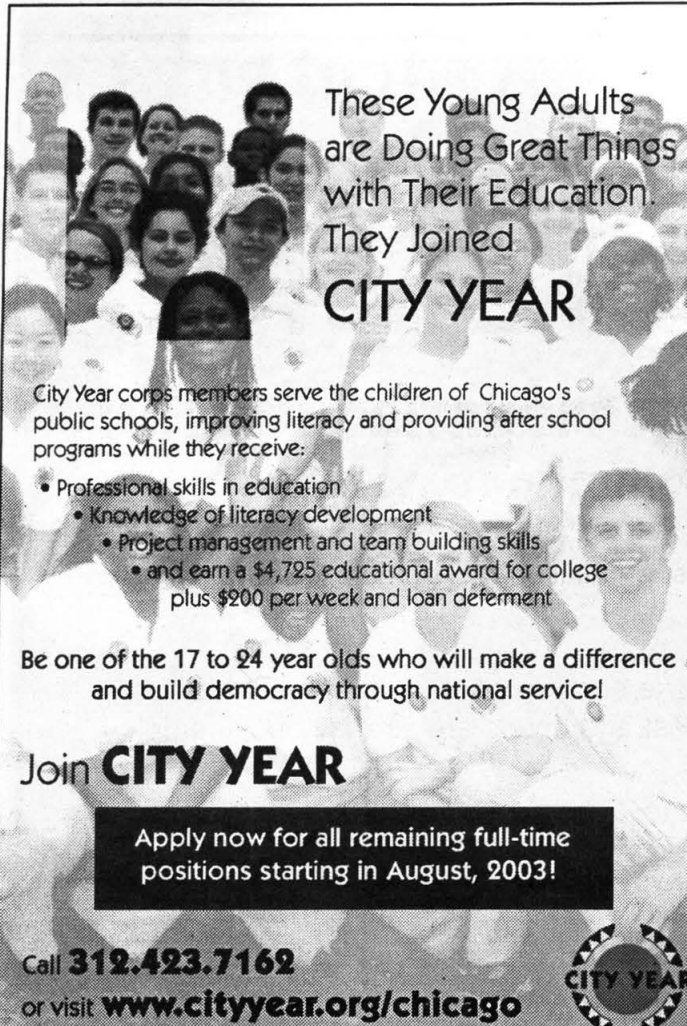
Sunrayz Film Society will be raffling off free DVD's from their Manifest table. Please cut out this form and fill in your information for a chance to win. Submit the form at the table on May 22. Prizes will be awarded on May 30.

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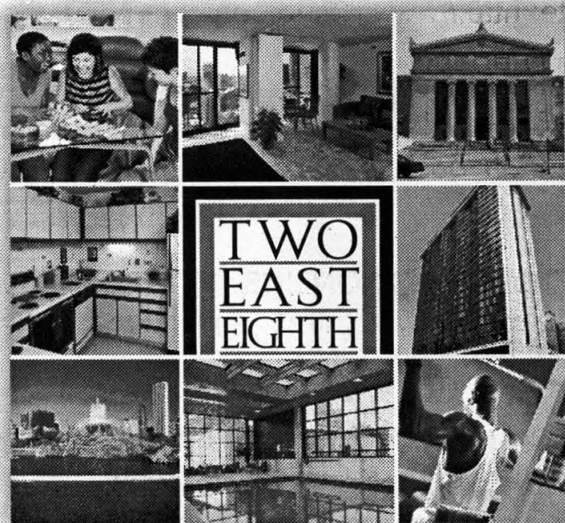
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# SENIORS ONLY seniors only

## IMPORTANT REMINDERS FOR GRADUATING SENIORS!

**[www.colum.edu/commencement](http://www.colum.edu/commencement)**

\* If you have not picked up your graduation tickets, email [jsummers@colum.edu](mailto:jsummers@colum.edu) IMMEDIATELY!

\* If you have family coming in from out of town, make sure they have made hotel reservations! Commencement is the weekend of Blues Fest and hotels are already booking up! CALL NOW!!

\* Your cap and gown will be available in the Hokin Annex on May 28 and 29, from 10 am - 7 pm. If you cannot pick up your robe on these days, you can obtain it immediately before the ceremony on June 1.

\* If you are interested in personalized announcements or class rings, stop by the book store at 624 S Michigan for more information on ordering from [www.jostens.com](http://www.jostens.com).

\* Chappell Graduation Images provides the photography services for Columbia's undergraduate graduation ceremony. Your picture will be taken at the ceremony, and you will receive proofs of your photographs about one week after graduation. Proofs will also be available at the Chappell website. Please visit [www.chappell.com](http://www.chappell.com) for more information.

\* You will receive a diploma jacket at the ceremony. Your actual diploma may be picked up in the Academic Advising Office (Room 300, 623 South Wabash) on the appropriate date. Check to find your date: <http://www.colum.edu/commencement/diplomas.html>.

\* On Saturday May 31 from 10 am to 2pm there will be a campus wide gallery open house for parents and friends for Commencement weekend. This is a great way to show Columbia off to your family and friends, so make sure to attend this and other MAYFEST events !!

\* THE CEREMONY WILL BE WEB CAST ONLINE. Friends and family members not able to attend the ceremony will be able to watch from any internet-connected computer at <http://www.colum.edu/webcast/>.

\* Please continue to use the Ticket Trade Board on the seniors only website at <http://www.colum.edu/commencement> especially if you have tickets to spare.

\* A GRADUATION VIDEO WILL BE AVAILABLE!! Print out the order form at [www.colum.edu/commencement](http://www.colum.edu/commencement).

# CONGRATULATIONS!!!!



## Northwestern U. research methods now all up to code

○ **Problems included mistreatment of animals and a lack of staff training**

By Jerome C. Pandell

Daily Northwestern (Northwestern U.)

(U-WIRE) EVANSTON, Ill.—Possible violations of the Animal Welfare Act in federally funded research projects at Northwestern University have been corrected, two top university administrators said May 8.

The U.S. Department of Agriculture Animal and the Plant Health Inspection Service have teamed with the National Institutes of Health to investigate the allegations outlined in a USDA report released this week.

But according to David Johnson, Northwestern's associate vice president for research, "Most of these problems were corrected in about 10 minutes."

"I don't think the feds were concerned that we had an operation that had systemwide problems with animal issues. ...The scale of it was not such that they shut us down immediately," Johnson said. "If the USDA came in today, there wouldn't be anything like the issues last year. Northwestern has been very responsive, and the criticism has been very constructive."

The problems outlined in the report include mistreatment of monkeys and pigs, insufficient staff training and faulty record-keeping. The impact of the government's investigation on Northwestern probably will be in the form of fines, said Johnson, adding that it is unlikely future federal grants will be in jeopardy.

"Some [research projects] were suspended because there were questions regarding [the projects'] approval," Johnson said. "It wasn't a clear paper trail. We had investigators submit clearer paperwork to approve these."

University Provost Lawrence Dumas told The Daily on May 8 that he doubts the report will hurt Northwestern's research reputation.

"If you're one of these universities and you understand what's going on you think, 'Well, yeah, that's going to happen in my university as well,'" Dumas said. "If you're not familiar, then you might think something is really broken."

The USDA investigation comes on the heels of a \$5.5 million settlement the university paid to the government in February for allegedly misreporting the amount of time faculty members spent on federally funded research projects.

To better adhere to federal rules, administra-

tors in March assembled a research advisory committee, hired a consulting agency and allocated \$1.8 million to create computer software to aid researchers. The restructuring also will increase administrative support for animal research by hiring additional veterinary staff and purchasing a new animal-management database.

Because administrators have made improving research management their "No. 1 priority," Johnson said problems like those outlined in the USDA report will not be repeated.

"If we were to let this happen again, we'd have no one to blame but ourselves," Johnson said. "This is embarrassing."

Dumas said the Chicago-based Huron Consulting Group, which Northwestern hired to evaluate its research administration, will complete its report by the end of June so Vice President for Research C. Bradley Moore, who took office May 1, can make the recommended improvements.

Moore did not return repeated phone calls.

Northwestern is not the only university to come under scrutiny. The medical-research program at Johns Hopkins University was briefly suspended in July 2001 following the death of a healthy 24-year-old human participant, said Theodore Poehler, Hopkins' vice provost for research.

"[Being investigated] causes some serious issues and concerns for people in administration," Poehler said. "A university has to make sure they have people on the compliance staff to make sure that proper care is being given and protocols are being followed—whether you are dealing with human or animal research."

Members of the Northwestern animal rights group Justice For All, which has unsuccessfully attempted to obtain information about Northwestern's animal research practices, said in an official statement that they are disappointed to be part of an institution that allows "inhumane treatment of animals."

"Whenever you have understaffing and you're dealing with animal research, there's going to be insufficient manpower to deal with correct treatment of animals," said group member Katie Sharkey, a junior education major.

But Hugh Price, vice president-elect of the American Association for Laboratory Animal Science, said Northwestern's proposed reforms are exactly what "the USDA likes to see."

"Northwestern is showing they are willing to accept blame and make things right," Price said.

## Preparation for scholarships starts earlier this year

○ **Stanford staff very helpful throughout process**

By Rachael Hanley

The Stanford Daily (Stanford U.)

(U-WIRE) STANFORD, Calif.—Late last fall, senior Alison Kamhi found herself in a small room in Oregon playing Taboo with a roomful of strangers. A state finalist for the Rhodes Scholarship, Kamhi and the 12 others were waiting for a committee to decide who among them would progress to the national level, a decision that Kamhi found as predictable as a horse race. "It's so arbitrary we decided we might as well play Taboo for it," Kamhi said.

Her journey to this point had been, not by chance but by months of work and preparation.

Kamhi, like so many other students thinking about applying for the Rhodes and similar scholarships, began the application process months earlier when she began drafting her essays.

But even before Kamhi had decided to apply for a Rhodes, Stanford staff at the Overseas Resource Center Office had started getting ready for her and the other potential applicants by making students aware of the scholarship opportunities.

"We do a lot of outreach to faculty saying 'Please give us names [of potential applicants]," said John Pearson, director of the Bechtel International Center.

For a Rhodes hopeful, it is never too early to start thinking about the application process. The campus deadline for the Rhodes, Mitchell and Marshall scholarships is Sept. 24 at 4 p.m.

"We're at a disadvantage because we're on a quarter system," Kamhi said. "By the time school starts, it's all due."

Every year the Overseas Resource Center will receive 200-300 names of potential applicants. On average, 35 to 40 people will end up applying for the Rhodes. According to students and administrators, the application process is an experience in itself with a workload comparable to a class.

"We make it worse," laughed Pearson when asked about the workload. "If you come in and start talking about the Rhodes, we say, 'Why aren't you talking about the Marshall?'"

After submitting completed applications in the fall, applicants then have to go through an intensive

process that includes asking the campus Rhodes committee to endorse the application.

It was the campus interview that Kamhi found one of the most difficult. "The questions they ask you—I don't know where they came from," she said.

Pearson noted, however, that the intense interview is to prepare the students, as few applicants are rejected at the campus level.

Applications that don't make it past campus endorsement tend to come from students who appear very late in the process and don't have a clear idea of what they are going to do with the scholarship, he said. Even then, few people are turned away.

"The most we've rejected is three," Pearson said.

Preparations have already begun, even more so this year than in the past. During the height of the Silicon Valley tech boom, the number of applicants dropped to under 20, the lowest number since the late '70s. But this year roughly 30 pre-applications have already been turned in.

Junior Dave Kale is one of the students already looking ahead to the fall. He said the process has already helped him think about his future.

"This is starting to get me thinking about grad school and what I want to do with my degree," he said.

According to Kale, one of the most useful parts of the application process so far has simply been to visit the Overseas Resource Center.

"Pearson was really easy to talk to, very supportive and knows anything you want to know," Kale said.

When Kale asked what he should be doing during the spring quarter, Pearson told him to get references and to start looking at programs.

"Just a lot of little things I wouldn't have thought of on my own," Kale said.

Although Kale said he finds the experience humbling and the competition fierce, he thinks the Rhodes presents a chance to meet amazing people.

"Win or lose, I'll still feel like it was a good experience," Kale said. "It's the kind of honor you shouldn't feel bad if you don't get."

As for Kamhi, the senior did not win Taboo or the Rhodes. Instead, she will be studying in Germany on a Fulbright Scholarship next year.

Her advice to next year's applicants? "Go for it, because you never know what you might get," she said.

## Music industry sues individual users

○ **Students sued for \$12,000 to \$17,500**

By Jennifer Schon

The Tack (Buena Vista U.)

(U-WIRE) STORM LAKE, Iowa—The battle between the entertainment industry and its customers grew more intense as judges ruled that Morpheus and Grokster, both peer-to-peer software that allow music, movie and software sharing among users, aren't legally responsible for the copyright infringement of its users.

Left with few other choices, the entertainment industry decided to go after individual users, a large portion of which are college students. The week of April 27, several east coast college students were sued and now owe the music industry \$12,000 to \$17,500 for creating software that supplied other students with popular music.

Representatives of the music industry claim the lawsuit was a warning to all students to realize the illegality of their actions.

Ken Clipperton, managing director of university information services, said the entertainment industry has notified him of 30 copyright violations over the last few years.

The university itself doesn't have a detection system to catch students in illegal acts. "The Recording Industry Association of America or other companies will notify us. When we get them, we forward them to the student and ask them to delete the illegal material," Clipperton said.

He clarified that the university acts as the intermediary for both the companies, which can only track a computer user's TCP/IP address (the Internet location of the computer) and not the student computer user's name, and the student, who deserves a certain degree of privacy. He did explain that some stu-

dents' error was by having their Kazaa or Morpheus user name be their e-mail address or full name. Such user names make it much easier for the entertainment industry to take action against students without contacting the school.

Clipperton said past notifications haven't focused on downloading as much as the files students had available for upload to others, such as movies, music and commercial software.

Sources who wish to remain anonymous say Warner Brothers has contacted Buena Vista University concerning students who download its movies. Warner Brothers had traced the downloads to individual computers and wanted the university to release the names of those students who were doing the downloading. However, such students remained safe under campus guidelines.

See Music, Page 11

## Ohio U. to ban nude models

○ **New regulations implemented in response to student's lawsuit**

By Jeremy Boren

The Post (Ohio U.)

(U-WIRE) ATHENS, Ohio—During the week of May 12, Dean Kathy Krend finalized a new policy that would ban nude modeling in the College of Communication at Ohio University.

According to the policy and code of conduct, "faculty shall not film, photograph, or record nude students," but it allows for written "exemptions" approved by college officials.

Krendl said offices including Ohio University Legal Affairs, Institutional Equity and Ombuds had a chance to review and offer changes for the policy.

In addition, it prohibits "isolated one-on-one [student to faculty] situations, in which students are performing as models/actors/creative talent." It also requires photographers or producers to explain to clothed models

the purpose and compensation for a session beforehand. Models would have to sign a release form to confirm the material's use.

The policy comes three weeks after OU senior Becky Humes of Youngstown filed a \$3 million lawsuit against School of Visual Communication professor Larry Nighswander and the university. The lawsuit alleges OU failed to conduct a thorough investigation of a sexual harassment complaint Humes filed against Nighswander in November.

Humes, a visual communication major, posed topless for Nighswander in September. She said Nighswander acted improperly when he touched her breast, unclasped her bra, hugged her and made sexually suggestive remarks during the photo shoot in Putnam Hall.

Nighswander said he photographed Humes topless, but denied any wrongdoing.

Krendl removed Nighswander as the school's director May 2. He will continue working at OU as a professor and will lose his director's stipend.

## For-profit colleges gain luster amid tight job market

○ **Schools offer 'no-frills education,' 80 percent job placement rate**

**By Ameet Sachdev**  
Chicago Tribune

rising costs of education.

The public systems are being squeezed as many state governments face their worst budget crises in 60 years. Private colleges are crimped by falling endowments and donations.

Funding cuts have prompted layoffs, elimination of faculty spots and cancellation of core classes, including English and history, which students need to graduate. At the same time, tuition keeps rising. After losing 900 faculty and staff positions, University of Illinois officials raised tuition by 10 percent for fall 2002, and another increase is likely this year.

"Traditional schools are sitting with record-breaking enrollments, and now they are cutting back," said John Larson, chairman and chief executive of Career Education. "Somebody has to fill the void."

This year, Career Education plans to open culinary schools in Atlanta and Las Vegas and two other campuses in Detroit and Houston. DeVry's Houston campus, scheduled to open in the fall, will become the company's 26th undergraduate facility. The schools typically charge about \$12,000 to \$15,000 a year in tuition.

For-profit universities flourished in the 1990s as schools fed off the explosive demand for technology-related jobs. By cutting frills, including sports, student centers and summer vacation, these schools wooed investors with profit margins of 20 percent to 30 percent.

The growth and success in placing students into jobs gave the schools newfound respect. That's a big turnaround from the 1980s, when they were accused of offering substandard education and had to fight for acceptance.

When the tech bubble burst, some schools that relied heavily on technology and business programs, such as Oakbrook Terrace-based DeVry, suffered declines in enrollment.

Last year, the company combined under the DeVry University banner the DeVry Institutes of Technology, founded as a Chicago trade school in 1931, and its Keller Graduate School of Management.

The name change will help erase any lingering perception of DeVry as a trade school and help convey that it offers a range of bachelor's and master's programs, said Ronald Taylor, president and co-CEO.

But don't expect DeVry or other for-profit schools to begin adding doctorate programs or focus on research, which are the distinguishing features of traditional four-year colleges.

"Some people say you can't be a university without Ph.D. programs," Taylor said. "We produce capable graduates who perform well on the job. We are a university."

Edwin Magno, 32, graduated from DeVry in 1996 with a bachelor's degree in electronics engineering technology after transferring from UIC. He had four job offers upon graduation.

"It was more hands-on experience at DeVry," said Magno, a lab support engineer at Lucent Technologies Inc. in Naperville, Ill. "Recruiters were eager to hire grads."

in a refusal to stop his downloading.

Freshman Rob Lembke agreed.

"This will not faze me at all. I like to live dangerously," he said.

Freshman Adam Leach had slightly different feelings. He believes the responsibility should remain with the software companies.

"Companies like Kazaa and Imesh are telling us it's okay by letting us do it," he said.

Leach isn't too worried about the recent lawsuits yet.

"I don't have a lot of songs and am not real worried, but if I hear of more cases and more people getting sued, I might worry," Leach said. "For now, I don't care."

## Study links aggression to violent song lyrics

○ **But some students see music as outlet, not instigator**

**By Lisa J. Tabet**  
Daily Lobo (U. New Mexico)

(U-WIRE) ALBUQUERQUE, N.M.—The University of New Mexico community is split over the findings of a recent study by the American Psychological Association, which claims that young adults may experience a surge in aggression-related thoughts and feelings after listening to music with violent lyrics.

The study suggests that violent songs increase hostility among listeners. These results contradict the popular notion that listening to violent music provides a positive catharsis for people, said Matt Spurgeon, a UNM sophomore.

"I think it's better to use music as an outlet for aggression than using your fists as an outlet, because no matter what, you need to get rid of those feelings," Spurgeon said.

But some students agreed with the study's findings.

"I think violent lyrics make me cuss more," said Lesley Ikeda, a UNM sophomore. "Violent music with aggressive lyrics makes it more comfortable to curse."

The study included five experiments involving more than 500 college students throughout the nation.

It states that in 1989, The American Medical Association concluded that music exerts a greater influence on teenagers than television. It also found that more teenagers than adults believe that popular music encourages drug use and premarital sex, and contributes to a "culture of aggression."

The recent study goes on to say that

14 years after the American Medical Association's conclusions, the same kinds of studies are still being done and the same kinds of results are being found.

Ted With, the director of the UNM Baptist Student Union, said he thought the studies' results were false.

"I don't think people are just like a blank slate you can just pump aggressive music into and create violence," With said.

He said that people need to remember that music can serve as a motivator and need to ask themselves why they listen to such music.

"What value is there in listening to music that is violent," With said.

The study states that violence has been depicted in music for years now, and has spread to movies and television. Artists such as Eminem and Marilyn Manson have long been under fire for their blatant use of violent and aggressive language, however, their success in the music industry is extremely high.

According to the study, although there are many other studies that prove that watching and listening to violent movies and music contributes to aggressive behavior in some people, there is not very much evidence that it motivates all crimes.

"They [the APA] don't make note of all the people who listen to violent lyrics every day, and have never committed a crime," said sophomore Amanda Valdez.

The music industry was criticized in October 2002 for refusing to use parental advisory labels that specify whether the album contains objectionable material for some albums. The American Psychological Association study indicates that musical content matters and that people need to be aware of the effects music has on them.

## Academic integrity gets cut and pasted

○ **TurnItIn.com helps teachers catch students plagiarizing**

**By Jennifer Peltz**  
South Florida Sun-Sentinel

(KRT) BOCA RATON, Fla.—By making research a matter of a mouse click, the Internet also made plagiarism as easy as cutting and pasting.

But the web also makes it easier to snare plagiarists, as some Florida colleges, universities and schools are letting their students know.

The University of Central Florida ran more than 19,000 student papers through an online copy-checker during the spring semester alone. The University of Florida in Gainesville signed up in March for the same for-profit service, called TurnItIn.com.

Boca Raton-based Florida Atlantic University will start offering the service to all its professors this summer, after using it in some English and writing classes for a few years. Several Florida community colleges and a group of Florida high-school international baccalaureate programs have also bought licenses to use TurnItIn, according to the company.

Created by University of California researchers, TurnItIn isn't the only online anti-plagiarism service, but university administrators and academic-technology experts say it's seen as a leader. According to company co-founder John Barrie, about 2,500 colleges and universities and 4,000 high schools use it.

The service compares students' submissions with Webpages, published material and the company's archive of previous student papers, to the discomfort of some students and educators.

Within 24 hours, the service highlights places in which even eight words of the submission match another source, Barrie said.

The company cautions that the reports shouldn't be considered proof of plagiarism, only as just cause for scrutinizing citations. A report might highlight, for instance, a properly footnoted quotation.

Supporters claim such services prevent cheaters from prospering and deter others from plagiarizing in the first place.

Surveys have found as many as 40 percent of students admit to copying from the Internet without citing sources, according to the Center for Academic Integrity, a group of colleges and schools that contemplates ways to combat cheating.

At University of Central Florida, Student-Rights Office Director Patricia MacKown said TurnItIn.com helped turn up plagiarism even in the work of a doctoral candidate—and three undergraduates who simultaneously turned in the same paper to the same class.

But some educators said the technology creates a climate of suspicion on campus. "It doesn't promote an environment of trust," said Duke University's Dr. Diane Waryold, who runs the Center for Academic Integrity.

Some institutions and students also are unsettled by TurnItIn's practice of expanding its basis for comparisons by keeping an electronic version of every paper it is asked to check—stripped of personal identifiers, the company said.

TurnItIn's lawyers said the practice doesn't violate academic privacy or intellectual-property laws, pointing to federal copyright laws allowing "fair use" that doesn't diminish a work's marketability. But, their argument hasn't been tested in a court.

## Music

Continued from Page 10

"BVU doesn't provide a student's name without a subpoena," Clipperton said.

Furthermore, BVU itself is also not responsible for the actions of its students as an Internet service provider under the Digital Millennium Copyright Act.

"Penalties are large and disconcerting and can be both civil and criminal," Clipperton said.

Despite his words and the recent lawsuits, most BVU students haven't changed their downloading activity.

Freshman Jan Powers thinks the outcomes of the recent lawsuits are "very scary." However, Powers said, "Peer-to-peer programs rock on,"



# mayfest03

Columbia College Chicago Urban Arts Festival : May 22

A month-long celebration of work from graduating students  
visit: [www.mayfestmanifest.colum.edu](http://www.mayfestmanifest.colum.edu) call: 312.344.6789  
Photography by: Ika

## Week 4 and 5 HIGHLIGHTS : MAY 19-30, 2003

May 19	May 22: continued	May 28
<p>Through May 31</p> <ul style="list-style-type: none"> <li>&gt; <b>Creativity with a Conscience:</b> open exhibit Senior Seminar presents award-winning Student Vision Projects from the Alexandroff Exhibit</li> <li>&gt; 623 S. Wabash, 2nd floor display cases</li> <li>&gt; <b>ASL-English Interpreters' Portfolio</b> Showcase 5:30-9:30pm Graduating seniors in the American Sign Language-English Interpretation department showcase their skills through portfolios on videotape.</li> <li>&gt; 623 S. Wabash, Room 213</li> <li>Through May 24</li> <li>&gt; <b>Senior Directing Project: <i>Italian-American Reconciliation</i></b>: Directed by Laura Warren</li> <li>&gt; Classic Studio Theatre, 72 E. 11th</li> <li>&gt; Call 312-344-6101 for times.</li> <li>&gt; <b>Senior Showcase 7pm</b> The Theater department presents annual performances by graduating students in Acting and Musical Theater.</li> <li>&gt; New Studio Theatre, 72 E.11th</li> </ul>	<p>Through June 1</p> <ul style="list-style-type: none"> <li>&gt; <b>A + D Design Exhibition</b> Graduating seniors present significant bodies of work in their chosen design media.</li> <li>&gt; The Raw Space, 1104 S. Wabash, 8th Floor</li> <li>Through June 7</li> <li>&gt; <b>2003 Senior: Fine Arts Exhibition</b> Graduating seniors exhibit significant bodies of work in their chosen fine art media.</li> <li>&gt; A + D 11th St. Gallery, 72 E. 11th</li> </ul>	<ul style="list-style-type: none"> <li>&gt; <b>Columbia Poetry Review Reading:</b> 5:30-7:30pm Contributors to the Columbia Poetry Review, including advanced poetry majors, read from and celebrate the publication of the English department's nationally distributed poetry magazine.</li> <li>&gt; Hokin Hall, 623 S. Wabash, 1st Floor.</li> </ul>
May 20	May 23	May 29
<ul style="list-style-type: none"> <li>&gt; <b>3rd Annual Written Image Awards: 7-10pm</b> The Film department presents an awards ceremony showcasing the screenwriting talent of students and alumni.</li> <li>&gt; Hermann D. Conaway Center, 1104 S. Wabash, 1st</li> </ul>	<ul style="list-style-type: none"> <li>&gt; <b>Hair Trigger Release Party &amp; 25th Birthday Celebration: 7-10:30pm</b> Student authors read from the 25th anniversary edition of Hair Trigger, the Fiction Writing department's award winning anthology of student work.</li> <li>&gt; Hokin Gallery, 623 S. Wabash, 1st Floor</li> <li>&gt; <b>Senior Recital: Mayu Uchloski: 12:30pm</b></li> <li>&gt; Music Center, 1014 S. Michigan, Concert Hall</li> <li>Through May 24</li> <li>&gt; <b>Weapons of Mass Construction:</b> Performances I: Doors @ 6:30pm Performances @ 7:30 pm</li> <li>&gt; The Raw Space, 1104 S. Wabash, 8th floor</li> <li>&gt; <b>re:action: 6-9pm</b> Interactive Multimedia presents an exhibition showcasing emerging talents who have created interactive portfolios, collaborative projects, and conceptual designs. 624 S. Michigan, 6th Floor</li> </ul>	<ul style="list-style-type: none"> <li>&gt; <b>Honoring Our Honor Students in the School of Media Arts: 4-7pm</b> A catered reception and presentation of certificates of achievement will recognize students in the School of Media Arts with a cumulative GPA of 3.75 or higher.</li> <li>&gt; Hermann Conaway Cente 1104 S. Wabash, 1st Floor</li> <li>&gt; <b>Senior Recital Advanced Composition: 6pm</b></li> <li>&gt; Music Center, 1014 S. Michigan, Concert Hall</li> <li>&gt; <b>The Big Screen: 7pm</b> Senior and graduate film students present outstanding works at the Harold Washington Library Auditorium.</li> <li>&gt; Harold Washington Library, 400 S. State</li> <li>&gt; Call: 312.344.6709</li> </ul>
May 21	May 26	May 30
<ul style="list-style-type: none"> <li>&gt; <b>Senior Recital: Colin Bradford: 12:30pm</b></li> <li>&gt; Music Center, 1014 S. Michigan, Concert Hall</li> <li>&gt; <b>Senior Showcase Reception 6pm: Screening 6:30pm</b> The Television department's annual juried screening of innovative new video work from graduating seniors, featuring the newest and best in documentary, comedy, video art and music video.</li> <li>&gt; 600 S. Michigan, Studio A, 15th floor</li> <li>&gt; <b>Manifest Student Kick-Off Party 7pm-11pm</b> The end of the year event for student organization members.</li> <li>&gt; Hokin Annex, 623 S. Wabash, 1st Floor</li> </ul>	<ul style="list-style-type: none"> <li>Through May 29</li> <li>&gt; <b>Senior Directing Project: <i>Waiting for the Parade</i></b>: Directed by Marissa McKown</li> <li>&gt; New Studio Theatre, 72 E.11th</li> <li>&gt; Call 312-344-6101 for times.</li> <li>Through May 29</li> <li>&gt; <b>Senior Directing Project: <i>The Long Way Home</i></b>: Directed by Sandy Karst</li> <li>&gt; New Studio Theatre, 72 E.11th</li> <li>&gt; Call 312-344-6101 for times.</li> </ul>	<ul style="list-style-type: none"> <li>Both Performances through May 31</li> <li>&gt; <b>Choreographic Projects &amp; Student Improvisation Group: 8pm</b> Featuring six new choreographic works by upper level dance majors as well as the work of "Three Walking," the advanced student improvisation group from the Dance Center.</li> <li>&gt; Dance Center, 1306 S. Michigan</li> <li>&gt; <b>Weapons of Mass Construction: Performances II:</b> Doors @ 6:30pm Performances @ 7:30 pm Performances and installations from Master of Arts in Interdisciplinary Arts candidates.</li> <li>&gt; The Raw Space, 1104 S. Wabash, 8th floor</li> </ul>
May 22	May 27	
<ul style="list-style-type: none"> <li>&gt; <b>MANIFEST '03: All-Day Urban Arts Festival</b> Check out our website at <a href="http://www.mayfestmanifest.colum.edu">www.mayfestmanifest.colum.edu</a> for details on this day!</li> </ul>	<ul style="list-style-type: none"> <li>&gt; <b>Columbia College Jazz Ensemble Concert: 7pm</b> The Columbia College Jazz Ensemble, directed by Scott Hall, presents the music of Dizzy Gillespie and Horace Silver.</li> <li>&gt; Music Center, 1014 S. Michigan, Concert Hall</li> </ul>	

ASL-English Interpretation will be provided for some events. Call 312-344-7837 for more information.

Presented by Student Affairs and C-Spaces, the galleries and student centers of Columbia College. Funded by student activity fees. Additional support provided by the Student Programming Board and the Office of the President of Columbia College Chicago.

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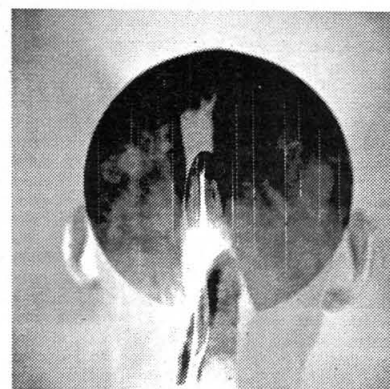
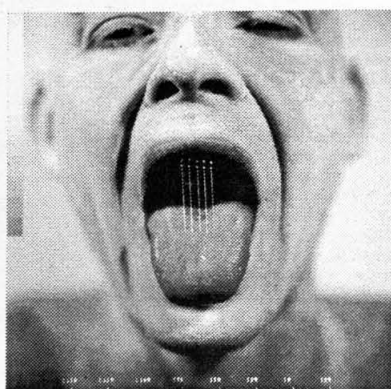
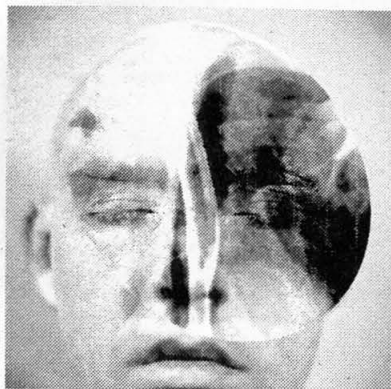
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COLUMBIA CHRONICLE

Columbia COLLEGE CHICAGO

# manifest03

Columbia College Chicago Urban Arts Festival : May 22



Manifest is an all-day urban arts festival featuring performances by world music bands in Grant Park (corner of Harrison and Michigan), Columbia's own student bands, an Artwalk tour of campus galleries, site-specific performances, and much more!

## SCHEDULE OF EVENTS

### > MUSIC

Main Stage, Grant Park, Corner of Harrison and Michigan Ave.  
Columbia College Guitar Ensemble: 3-3:30pm

#### Headlining Performers

- Los Cojotes (Mexican troupe performing in the "Son Jarocho" style): 4-4:45pm
- Yema Buena (Latin hip-hop/funk): 5:15-6:15pm
- Antibelas Afrobeat Orchestra (dynamic Afrobeat): 7:30-8pm
- Second Stage, Grant Park, Corner of Harrison and Michigan Ave.
- Scotland Yard Gospel Choir (blender/folk orchestra): 12:30-1pm
- SA Emmott (Rock): 1:30-2pm
- Word Perfect (Fresh hip-hop): 2:30-3pm
- Family of Souls (Reggae-tinged rock): 3:30-4pm
- Dremana (Rock/pop): 4:45-5:15pm
- Cru Life (Hip-hop/spoken word): 6:15-6:45pm
- Adrenaline (Latin dance troupe): 6:45-6:55pm
- Puppet Parade Performance: 6:55-7:25pm

### > Garden Stage, Corner of 11th and Wabash

- ASL Club Poetry: 12-12:30pm
- Columbia's Recognized Unique Individuals (performance): 1:30-1:45pm
- Adrenaline (Latin dance troupe): 1:45-2pm
- Selections from Once on This Island (musical theater): 2:15-2:45pm
- Elemental Performance Arts (dance): 3-3:15pm
- Adrenaline (Latin dance troupe): 3:15-3:30pm
- Photosphere (dj/deep drum n' bass): 3:45-4:15pm
- Mike Przygoda (folk): 4:30-5pm
- Selections from Alicia Dickson's Senior Recital (Gospel): 5:15-5:45pm
- Improvisational Comedy Troupe: 6-6:30pm
- What's in a Pear? (piano and vocals): 6:45-7:15pm

### > TOWN HALL SQUARE

Enjoy an informational expo presented by myriad groups at Columbia. Find out more about what the College has to offer, from community outreach programs to media outlets to student groups.

### > ARTWALK EXHIBITIONS

A campus-wide tour through galleries and alternative art spaces at Columbia College Chicago. All events are from 5-8pm, with free trolley service.

> MFA Photography Exhibition  
The Glass Curtain Gallery, 1104 S. Wabash 1st Floor

> Senior Photography Exhibition  
Hokin/Anney Galleries, 623 S. Wabash - 1st Floor

> Art & Design Senior Design Exhibition  
1104 S. Wabash - 8th Floor

> Book and Paper Interdisciplinary Arts Thesis Exhibition  
1104 S. Wabash - 2nd Floor

> Senior Fine Arts Exhibition  
A-D 11th Street Gallery, 72 E. 11th St.

### > ARTWALK STUDIO EXHIBITIONS

> Open House, The Museum of Contemporary Photography: 5 - 8pm  
600 S. Michigan, 1st Floor

> Creativity with A Conscience  
Senior Seminar presents award-winning student "Vision Projects" from the Alexandroff Exhibit.  
623 S. Wabash, 2nd floor display cases

### > chicagosounds: 10am - 10pm

Attempting to explore the breadth of the sonic palette in Chicago, student teams from the Audio Arts and Acoustics department present an interactive audio installation using recordings made at various

locations throughout the city:  
623 S. Wabash, Room 314

> Anything New...2003: 12 - 9 pm (Critique at 5 pm, Reception at 7 pm)  
Examining the role of the artist to provide new definitions for art. Early Childhood Development presents multi-media final projects from The Role of Art in Development course  
624 S. Michigan, Library, 3rd Floor East, Teaching Materials Collection

### > Speaking: 37signals

5 am - 7 pm  
Academic Computing presents Design Not Found, a publication of work from the web design collective 37signals.  
623 S. Wabash, Room 405

> Interactive Multimedia Senior Exhibition, 6 - 9pm  
Interactive Multimedia presents an exhibition showcasing emerging talents who have created interactive portfolios, collaborative projects, and conceptual designs.  
Cybercave, Hermann D. Conway Center, 1st Floor

### > PERFORMANCES, INSTALLATIONS, AND OTHER HAPPENINGS

#### > Community Chess: 9 am - 2 pm

The culmination of a collaboration between Senior Seminar classes at Columbia and teachers at Thurgood Marshall Middle School, Community Chess is a live chess game with costumed 7th and 8th graders playing the roles of chess pieces on a life-size chessboard.  
CPS parking lot, 645 S. Wabash

#### > The Great Job Hunt: Seating begins at 11:45 am; Broadcast time is 12 pm - 1 pm

WCRX radio, 88.1 FM broadcasts a special two-hour audience-interactive program featuring radio department graduating seniors. Group tours of the station's all-digital studios will be available after the program.  
WCRX Radio Station, 93 E. Congress, 1st Floor

#### > Senior Radio Showcase: 1 pm - 2 pm

Listen to student work from the radio department and learn about WCRX, Columbia's own radio station.  
33 E. Congress, Room 793

#### > Celebrating the Authors of Our Times: 4 pm - 6 pm. Graduating senior readings, 7pm - 9 pm, MFA thesis candidate readings

The Fiction Writing department honors its graduating seniors and MFA candidates with readings of student work.  
Ferguson Theatre, 600 S. Michigan, 1st Floor

#### > Hoang Hung (featured visiting poet) and Graduating Senior Poetry Reading: 6 pm

Vietnamese poet and literary translator Hoang Hung reads from his work and discusses creative writing in contemporary Vietnam. Graduating poetry majors from the English department also read their work.  
Powell's Book Store, 826 S. Wabash

#### > Cinema Around the Clock: 6 - 9 pm

Highlighting advanced productions from graduate and undergraduate students, the Film & Video department presents blocks of films in half-hour segments.  
Film Center Screening Room, 1104 S. Wabash, Room 392

#### > Railings, Stairs, an Elevator, Rooftop and a Pole: 7 pm - 8 pm

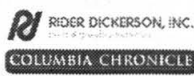
Dance department presents a site-specific performance exploring the space beyond the stage.  
The Dance Center, 1306 S. Michigan

#### > Student Choreographic Workshop and Faculty Concert: 8 pm

The Dance Center presents three new works by Student Choreographic Workshop, the Dance Center's student dance company, as well as works by four faculty choreographers.  
The Dance Center, 1306 S. Michigan

For more information call: 312 344 6789 visit: [www.mayfestmanifest.colum.edu](http://www.mayfestmanifest.colum.edu)

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# COMMENTARY

## Columbia Chronicle Editorials

### FCC regulations out of order

Today children, we're going to talk about the Federal Communications Commission and its push to deregulate media ownership caps.

No, don't leave just yet, this is important. And stop rolling your eyes.

This week, FCC commissioners received numerous specific proposals for deregulation of media ownership in anticipation of a June 2 vote. Oddly enough, these proposals are not to be released to the public.

Already, some people can smell something rotten on Capitol Hill, and this time it isn't just the Potomac. To date there have been more than 18,000 public comments on the proposed rollback, with more growing every day. But in typical Orwellian fashion, the FCC refuses to hold public hearings on the subject in fear of the response and publicity it might generate.

The fact that the FCC has been under the stronghold of the Republican Party has become a dirty little secret as of late, one the GOP would rather not have aired. Since Michael Powell (Colin Powell's son) became chairman of the FCC two years ago, the FCC has been aggressively pursuing numerous changes in both practice and policy, none of which bode well for media consumers. Unlike his predecessor Bill Kennard, Powell is less interested in encouraging market competition and a diversity of participants that is the hallmark of a robust and thriving economy. Instead, he's pushed incessantly to eliminate regulatory requirements set in place by the Telecommunications Act of 1996, which effectively placed restriction of the number of media outlets that Corporations are allowed to own.

But FCC Commissioner Michael J. Copps has emerged as one of the lone voices of dis-

sent, much to the chagrin of his employers. In a statement last week he declared, "We're going to have a handful of people providing the news for the entire country...we will be losing the diversity of intellect and ideas and opinions. We'll be cutting off minority opinions and dissent, and it's not [as] our founding fathers intended."

Copps' argument is a central one; the idea that media conglomerates inevitably end up impeding and controlling the flow of information rather than serving as gatekeepers. Unfortunately, some don't see it that way.

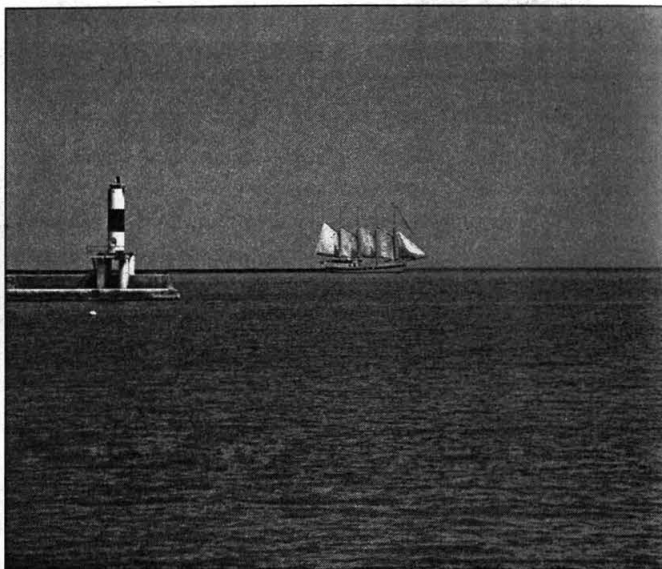
"The court says, 'Look, any time you have an ownership rule that restricts an entity's right to buy a radio station, broadcast station or a newspaper, you are in effect restricting their First Amendment right to free speech. You need to explain to us what these governmental interests are,'" said FCC Commissioner Kathleen Abernathy.

Abernathy's point however, is moot when considering that the First Amendment pertains to individuals, not corporations. If anything, the legalese of her quarrel pertains to the antitrust laws established more than 50 years ago. Oddly enough, they seem to be conspicuously absent in the debate.

This is a matter of subtle importance: it may not have the roaring exposure of the abortion or stem-cell-cloning debate, but it is tantamount to the continuation of our rights to free speech. If these proposals pass, it will result in an overwhelming surge of homogenized media, with no room for differing opinions.

If you care at all about this (and you should), visit [www.moveon.org/stopthefcc/](http://www.moveon.org/stopthefcc/) and file your grievance. Because we deserve more than "Friends" reruns and Avril Lavigne on every station.

## Exposure



Joe Sauceda/Chronicle

### Taking one for the team

By Meredith Voegtli  
Contributing Writer

Area administrators and schools watched in shock as a well-known suburban high school took a huge hit in what was supposed to be a friendly traditional game of touch football. On May 4, female students at Glenbrook North High School participated in a powder puff game on Cook County Forest Preserve District property. The event had caused controversy, so the school banned it from school grounds.

The students simply moved the site and continued. Each year, the location of the game changes, but the tradition of hazing doesn't.

Teams were set up: juniors against the seniors. The game commenced and spectators watched as junior girls were beaten, rubbed with feces and animal guts, and forced to eat mud and raw meat. According to the May 14 issue of the Chicago Tribune, one girl broke her ankle while another girl required stitches.

After all was said and done, 32 teens had been suspended after a videotape of the happenings surfaced. Now, some students are filing suit.

Hazing has been around for decades, and there have been some pretty nasty accounts. But this instance takes the cake due to the massive attention it has received from the media and the severity of what occurred.

The Glenbrook girls are not alone. A study conducted by Alfred University, published in the March 14, 2002 issue of *The Oswegoian*, shows that an estimated 1.5 million teenagers undergo some form of hazing every year.

Under the Illinois Hazing Law, "a person commits hazing who knowingly requires the performance of any act by a student or other person in a school, college, university, or other educational institution of this state, for the purpose of induction or admission into any group, organization, or society associated or connected with that institution if: a) the act is not sanctioned or authorized by that educational institution; and b) the act results in bodily harm to any person."

That's the regulations. Now, we'll just have to wait the bench until a decision is reached.

Believe it or not, this is not the first time Glenbrook North High School has had problems with the so-called sport. At the end of the 1970s, games were terminated due to roughness, even though it was a huge moneymaker for the school fund-raiser. From that point on, matches were organized off school grounds by the students and for the students.

But the games should have been terminated all together. By allowing them to continue, the responsibility can still fall upon the administration's shoulders. If they had enforced this standard, maybe the entire school wouldn't be taking the hit due to this ordeal.

Although the events are unfortunate, perhaps the reason this story is getting so much attention is because it involved girls. If the tables were turned and we were talking about boys instead of girls—in a world chock-full of double standards—that kind of behavior would be downplayed.

Premeditation might have also played a huge factor in the mess. CNN reports that from viewing scenes caught by surveillance videos, students were drinking beer and some had baseball bats. Who would bring a bat to a touch football game? It was planned that these girls were going to face some sort of vicious torment.

Glenbrook North High School principal Michael Riggie is not being a team player. He believes that what happened should get to the point of criminal action. And he has much of the school's administration ready to back him. "The school is fully supportive of prosecution at this point," Riggie told CNN.

The school apparently thought they were doing a good job in canceling the games. They also probably thought they were taking an active role in student's lives when they requested students show good behavior on and off campus. But how much of a students' day-to-day routine outside of the school is really monitored? The school can't control this, and they shouldn't be expected to. Off grounds, students are free to do whatever their hearts desire. Why should any of the wrong doings reflect upon the high school? The fact that any participating member of this ritual is affiliated with the school shouldn't have the school in the spotlight.

### Pension plan doesn't benefit all

In a still-recovering market, public and private institutions are facing massive fiscal shortfalls. Credit it to a wheezing economy, 9/11 or wayward spending—or all of the above.

At Columbia, where the budget belt is being similarly tightened, officials last month looked to trim a \$9 million shortfall in the college's pension plan by freezing payments. The plan could have racked up an estimated debt of \$30 million by 2006 if left untouched, according to a financial officer from the school.

The pension plan is available to all full-time Columbia employees—including faculty members, who teach classes, and staff, who serve as the college's support network.

Under the current defined benefit plan that Columbia uses, all investment choices are made and paid for by the college. The employee's benefits are determined by a formula, which has various factors. Under the plan, the employer contributes "pay credits," with interest, evenly throughout an employee's work career. The payout at retirement is guaranteed. By its very nature, the plan is aimed toward long-term workers who intend to stay with the college for most or all of their work life.

We strongly believe the current defined benefit plan benefits the college. But it does not necessarily benefit a staff member who generally does not stay at one job for the duration of his or her career.

When it was put into place in 1979 by then-Columbia President Mirron Alexandroff, a sizeable majority of the workforce would remain at one company for the length of his or her professional career. Columbia was also a fledgling school, one that was looking to grab teachers who would remain at the institution for a sizeable amount of time.

Nearly three decades later, the American workforce is decidedly more mobile. Employees, particularly staff members, are unlikely to stay in one job under one company for very long.

In the interest of the financial vitality of this college, the Chronicle urges pension plan trustees to adapt separate pension plans for staff and faculty members. The current system is flawed and forces the college to tap its own operating revenues to fund the pension.

The current defined benefit plan ensures longevity—a workforce of dependable educators who will provide the institution with a marketable base. With a healthy flow of funds for retirement plans, the defined benefit plan encourages workers to stay in place. It should be retained. The future of Columbia is only as strong as its treatment of the employees today and their respective futures of tomorrow. For Columbia, faculty retention is vital.

For this reason, the Chronicle also suggests installing a cash balance pension plan for all staff members. The plan, a hybrid of the defined benefit plan, still places the emphasis on the employer, though the amount invested is not guaranteed upon retirement. The plan, however, is intended for younger workers who may not call Columbia home for the rest of their work lives. Under this plan, workers can move from job to job with their cash balance in tow. It also means such employees may see more benefits earlier in their work lives.

Both plans place an emphasis on the employer—who monitors the fund and makes all investment decisions.

We are well aware that Columbia has said it will not divide the faculty and staff pensions into two plans, but the Chronicle feels not doing so would be a mistake. We also realize the suggestion looks elitist. Is it not. Instead, a split pension plan provides Columbia's short-term workers with the financial stability they deserve—even after leaving Columbia. Keeping the current pension plan for faculty members ensures retention of the most crucial of Columbia's attributes: its educators. We urge the college to agree.

# Poster girl for meth has regrets

By Emily Smith  
Commentary Editor

A former drug addict recently became the poster child for methamphetamine. In order to get out of prison time, Penny Wood entered a plea bargain to allow the use of her pictures. The first photo, obtained from a 1998 drug arrest, shows a somewhat healthy looking 36-year-old woman. The second picture, also not surprisingly obtained from a drug arrest in 2002, shows a boney, scary looking creature with straggly, greasy hair, deteriorating teeth and a dazed expression.

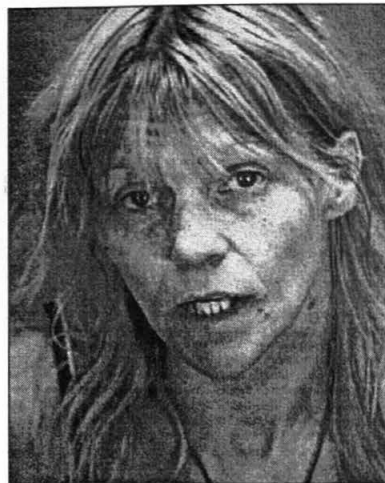
With the charges of unlawful criminal drug conspiracy against her, Wood, 40, could have spent up to 30 years in prison. But she got lucky. Tazewell County (Illinois) State Attorney Stewart Umholtz conjured up a "don't let this happen to you" campaign idea as he was looking through Wood's police file.

"When I first saw the two, it was apparent the photographs themselves described the dangers of methamphetamine use better than any words I can ever use," Umholtz said. So, he proposed four years probation and 32 days in jail in exchange for the use of her pictures. And, of course, she pounced on the offer like Bill Clinton for a McDonald's freedom fry. And why not?

She fully deserved the prison term, and she knew it. That's why she signed the agreement in January 2003 with the stipulation that her name not be used. And it wasn't.

The pictures were posted at local schools, the local Boys & Girls Club and police websites. The images were so effective that they spread across the United States. By March, Wood regretted her decision.

Now she wants the pictures to be taken down, complaining of public humiliation. What did she expect? She had to suffer some punishment for her actions. In relation to 30 lost years, the picture idea must have sounded great. But now that the actual consequences are sinking in, she's upset.



Associated Press

Penny Wood: Before (1998) and after (2002)

Methamphetamine—speed, meth, chalk—is a highly addictive drug that messes with the central nervous system. Its use is growing in Illinois, especially in rural areas where ingredients can be found in farm fertilizers.

But it has also become a problem here in Chicago and in the suburbs; so much so that, on March 4, the State Senate Judiciary Committee unanimously decided to increase the penalty for distribution of the drug.

The problem Wood has is that she lives in Pekin, a little town in central Illinois. And in little towns, everybody knows everybody. Faces don't need names, and Wood realized quickly that she may not have gotten off as easily as she thought.

Wood complained that she was unaware that her pictures would be used across the United States. But that's not what's causing humiliation. People in places such as Tallahassee, Fla. have no idea who she is. They simply see the drastic toll that meth can take on the body.

Local Pekin newspapers printed her picture with her name attached. She can't

walk down the street without having somebody comment. It doesn't matter that the photos went national—that's not causing her embarrassment. The people of Pekin knew her face.

If she could go back, knowing what she knows now, I'm sure she'd still opt for the plea bargain. I can't imagine anyone sitting in prison for three decades because they didn't want to be embarrassed. She just didn't think about the repercussions of her decision.

Wood, a mother of four, has children and grandchildren in the public school system. She complains that she and her family are victims of mockery. But I don't think she would have brought much pride to the family if she were in prison on a drug conviction.

Besides, she's not really in a position to say what she does or doesn't want. At least she's not in a cell in regulation clothes with the majority of her freedom taken away. It seems she has forgotten the gains of the bargain.

Plus, she's certainly helping people to stay the hell away from drugs.

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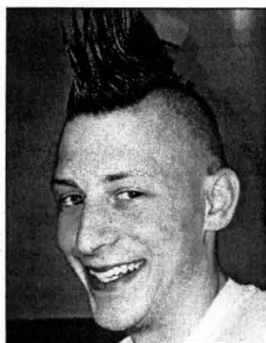
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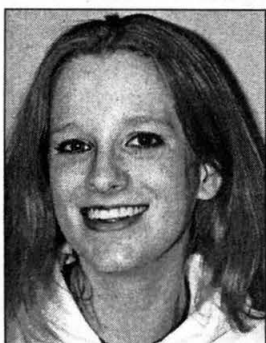
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**Question: Finish this sentence: There should be a law...**



Scott Brandush  
Senior/Photojournalism

"...against hair bands."



Wendy Ferber  
Junior/Broadcast Journalism

"...against the film students being treated like gods."



Tereya Nichole  
Freshman/Radio

"...for free college education."



Jason Griuszecka  
Junior/Broadcast Journalism

"... against under-tipping."

Look for more opinions online  
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5. Certificate of Merit - Personal Opinion: On-Campus: Katie Walsh, ICFA
6. Certificate of Merit - Photo Story: Michael Schmidt, "Chicago Golden Gloves", Gold
7. Certificate of Merit - Advertising and Advertising Photography: Ashleigh Pacetti, "A
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*'A sort of jasmine and sandalwood while Susanna, my  
Susannah, visible around them like lines on a map'*  
by Lullabaic performers/co-founders:  
Jennifer Ha and Sean Slive.  
4:30 pm-8:00 pm

**HARRISON ST. BRIDGE**  
*Ethereal Dream*  
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4:30 pm-8:00 pm

**624 S. WABASH**  
**Front of Building**  
*Crime Scene*  
by Adam Rust  
4:30 - 8:00 pm

**1104 S. WABASH**  
**South Security booth**  
*Cooking/Untitled*  
by Katherine Hodges  
4:30 - 7:30 pm

**Conaway Center-Window**  
*Updo*  
by Chante Stepney  
4:30 - 7:30 pm

**Front of Building**  
*The Dead Horse*  
by Adam Rust  
4:30 - 8:00 pm



# \* F L O A T E R S

**BENCH BETWEEN 600 AND 624 S. MICHIGAN**  
*Dis-Accustom*  
by Anni Holm  
5:00 pm

**623 S. WABASH LOBBY**  
*Peace of Mind*  
with Nicholas Slodovich & Scott Schachter  
4:00 pm

**PARKING LOT ON BALBO & HARRISON**  
*That Was Nice*  
Caila Lipovsky and friends.  
3:30 pm.

**623 S. WABASH - FRONT**  
*Hybrid Minstrel*  
by Leah Beabout  
4:00 pm

**1104 S. WABASH**  
*Hermioli Percussion Ensemble*  
lead by Nick Alvarez  
4:00 pm.

*\*Starting times and places given. These  
pieces will rotate to all Art Walk venues.*



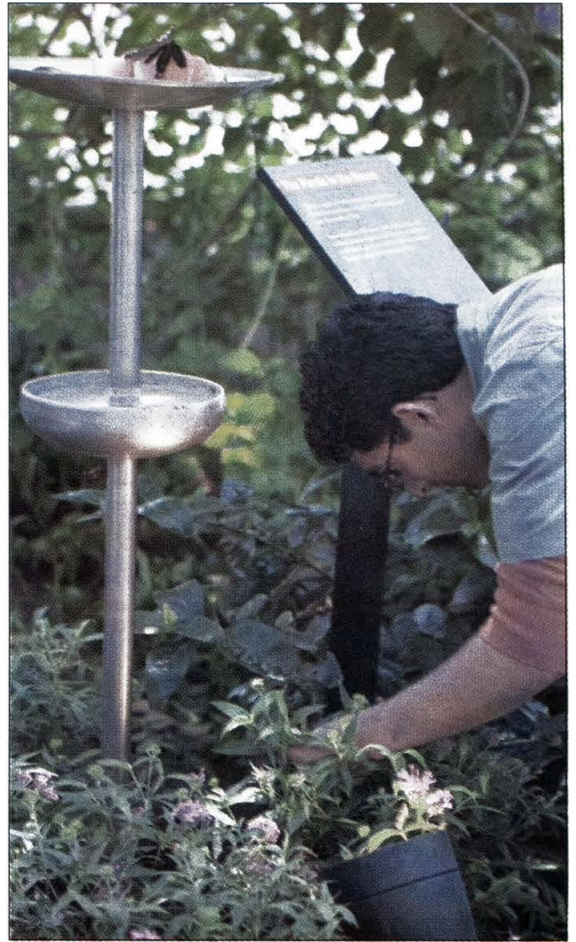
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# ture or Nuture?

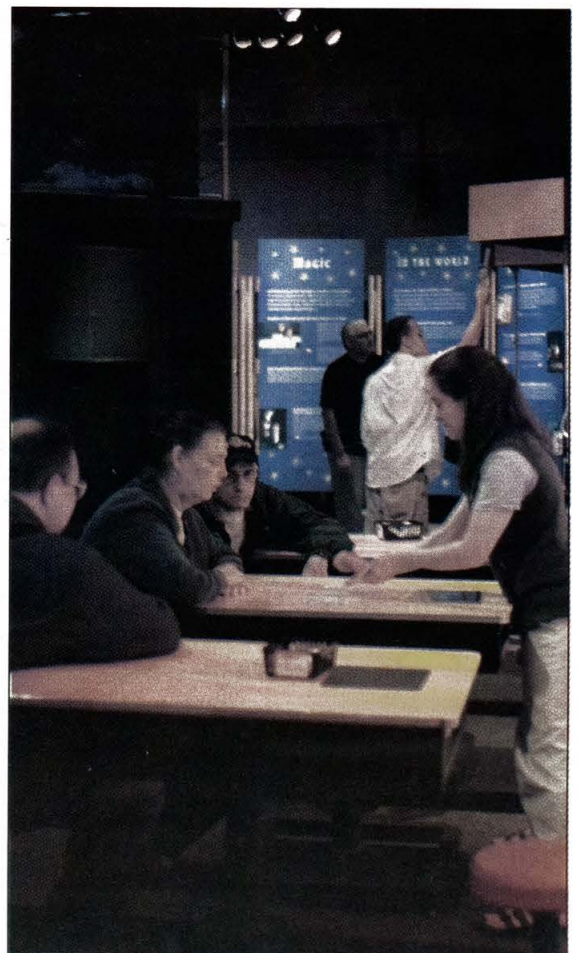
Volunteers get down and dirty in a Lincoln Park nature museum.



Looking for an alternative way to lend a hand while learning something new? The Peggy Notebaert Nature Museum, 2430 N. Cannon Drive, offers several volunteer opportunities. Museum Naturalists lead tours of the museum's many exhibits and Horticulture Volunteers tend to the landscape and prairies. But if you want a more hands-on experience, the museum also has Biology Volunteers, who maintain and care for live animals, including in the Butterfly Lab.

There are many benefits to being a volunteer, other than just learning about the environment. Volunteers get free admission to the museum, invitations to special events and discounts at the museum's gift shop and café.

Photographs by Angela R. Simpson







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**for Fall 2003**

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Seeking Students**

**May 5-May 21**



Registration for the Fall 2003 semester will take place on the new Oasis system. Students must meet with their faculty advisor for a registration clearance in advance of their scheduled registration time. Registration times and locations have been mailed and are also on student's Oasis email. Time slots have been assigned according to academic standing. Registration can take place on or after the scheduled time. Students must have their Oasis logon and password at the time of registration. Undergraduate students-at-large register during open registration in September. Contact the records office if you have any questions regarding registration.

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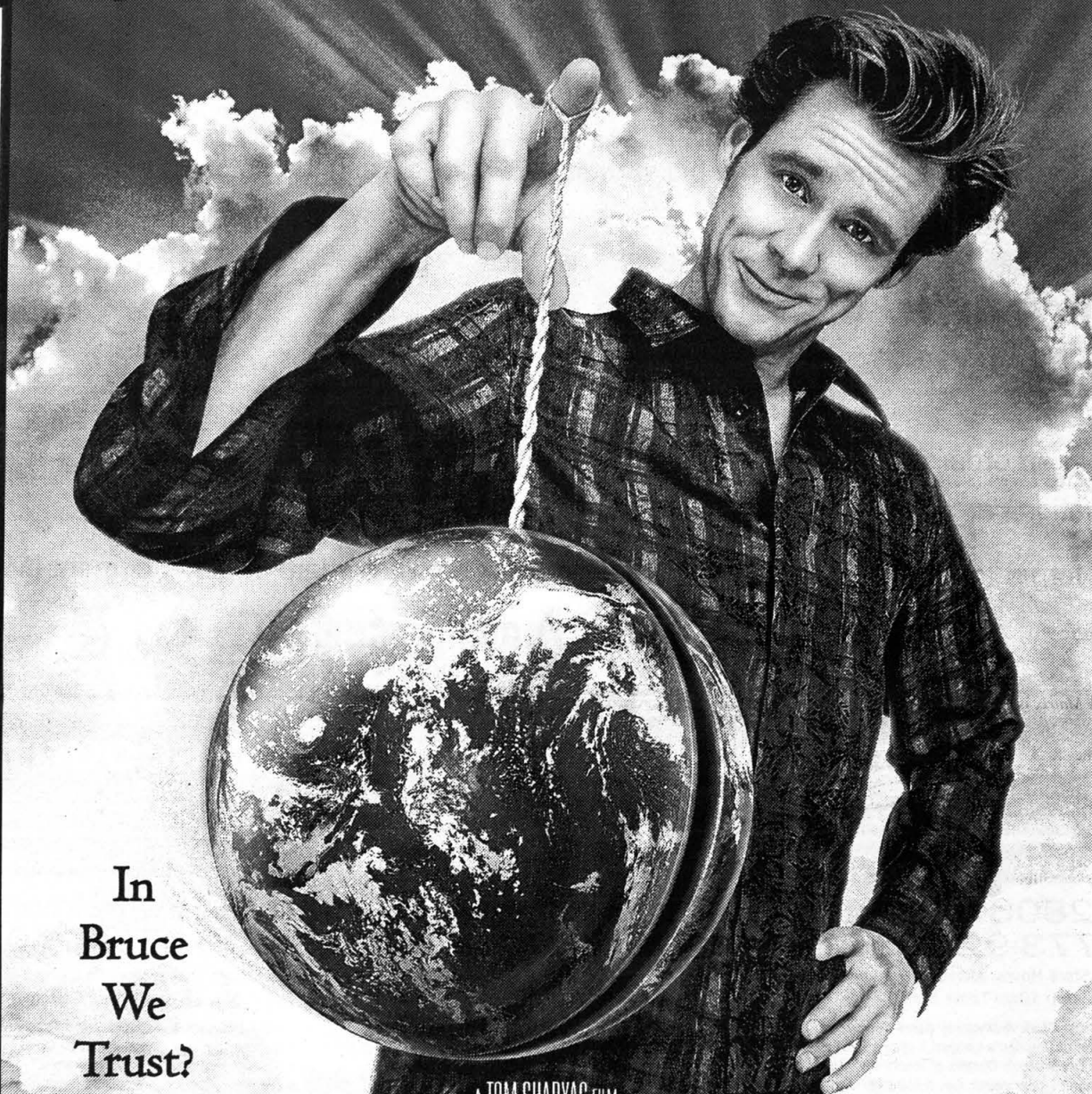
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A TOM SHADYAC FILM

# BruceALMIGHTY

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 DIRECTED BY TOM SHADYAC A UNIVERSAL PICTURE



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 Some Material May Be Inappropriate for Children Under 13  
 LANGUAGE, SEXUAL CONTENT  
 AND SOME CRUDE HUMOR



For rating reasons, go to [www.filmratings.com](http://www.filmratings.com)

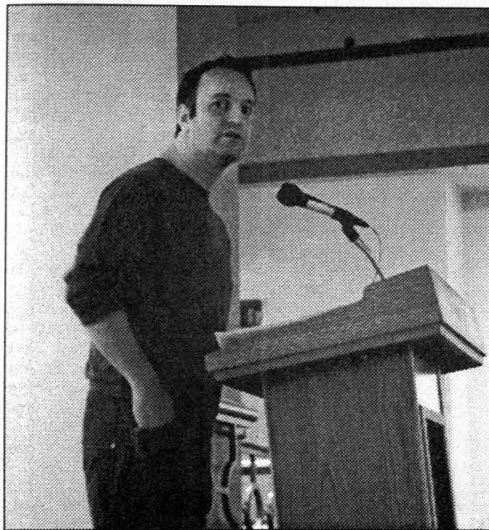
Stop by the Chronicle Office (Room 205, Wabash Building) and pick up a complimentary pass to attend a special showing of "BRUCE ALMIGHTY" on Tuesday, May 20th at the AMC River East 21.

THIS FILM IS RATED "PG-13" FOR LANGUAGE, SEXUAL CONTENT AND SOME CRUDE HUMOR.

Passes are available while supplies last on a first-come, first-served basis. One pass per person. Employees of all promotional partners, their agencies, and those who have received a pass within the last 90 days are not eligible.

## IN THEATERS FRIDAY, MAY 23!

# U.K. invades Fiction Dept.



Heather Morrison/Chronicle

By Michael Comstock  
Staff Writer

It all began when Irvine Welsh joined Columbia as an author-in-residence. Then Irish author Antonia Logue joined the Fiction Writing Department and Robin Robertson read at the launch party for the fourth edition of *F* magazine.

"We've undergone what you might call a British invasion," said Fiction Writing Department Chair Randy Albers at a reading and Q-and-A. The May 7 event was in honor of Andrew O'Hagan and Alan Warner, two Scottish writers included on Granta's list of Best Young British Novelists 2003.

O'Hagan, a contributing editor for Granta and the London Review of Books, released his first novel *Our Fathers* in 1999.

His latest, *Personality*, was released in the United Kingdom in March and will be released in the United States in August by Harcourt Publishing.

At the Q-and-A that followed the reading, O'Hagan said *Personality* "is about celebrity; about one girl and her experience becoming very famous and ill in Britain in the 1970s. It becomes a suspense book and a drama about the price of dreams."

Other than making Granta's Best Young British Novelists 2003 list, O'Hagan has won numerous awards for *Our*

Andrew O'Hagan's latest book, 'Personality,' landed him on Granta's list of Best Young British Novelists 2003.

See Granta, Page 29

## Obituary

# 'Dawson's' final farewell

By K. Ryann Zalewski  
A&E Editor

I sat down in front of the TV on May 14 to say goodbye to some old friends: Dawson, Joey, Pacey, Jen and Jack. Yes, I admit I watched the series finale of "Dawson's Creek," the show the WB claims "defined a generation." While that statement may be a bit of a stretch, the show certainly defined a short moment of my life.

During high school, all the talk on Thursday (the show aired on Wednesdays) revolved around the previous evening's episode of the "Creek." You were simply out of the loop if you'd missed it, which was really why I started to watch in the first place. But I quickly began to identify with the characters and was pulled into the plotlines and the big question, "Would Joey end up with Dawson or Pacey?" The girls at my school could be divided into two camps: the Dawson girls and the Pacey girls. I fell into the latter group.

One of the main reasons I tuned in to the finale was that I simply had to know Joey's final choice. The commercials touting the finale promised a resolution. I felt that I would not be disappointed, though I was still pulling for Pacey. (I had been disappointed years before when the "Dawson's Creek's" teen-drama predecessor "Beverly Hills 90210" had promised that Kelly would choose between Brandon and Dylan only to watch her choose neither.)

To paraphrase the Paula Cole theme song, I didn't want to wait for the show to be over. I wanted to know right now. Who would it be? But of course the suspense dragged on throughout the two-hour episode.

The episode had a lot of self-deprecating, inside jokes and a lot of moments when characters would look back throughout their history together. As they remembered their high school years, I did the same. The past was also hinted at through the use of songs the show had made popular throughout its six year run, including "I'll Be" by Edwin McCain and "Angel" by Sarah McLachlan. When the songs would play, I couldn't help but remember what had been going on in my life at the time.

I hadn't watched the show in more than a year. Commitments to work and school got in the way of my Wednesday night date with the "Creek" crew. It was also due to my growing preference for more mature fare—similar to how life gets in the way when you grow apart from your old friends.

I found that Dawson had created a TV show, called what else, "The Creek"; Joey had become a book editor; Pacey now owned a restaurant; and Jack had become an English teacher. And Jen, the girl who never quite fit in, had become a single mom.

As I watched the characters get together (the episode was set five years in the future, in 2008), I felt like I, too, was reconnecting with old friends. The feeling was similar to when you bump into old high school pals during summer vacation. The ones you haven't really spoken to in awhile and everyone has changed, but you have that common bond gained through your experiences. Your old friends simply understand you better than maybe anyone ever could. After all, they remember you back when you were a teenage misfit. Reconnecting feels awkward yet strangely comforting.

It also made me think about my impending graduation. In just a few short weeks, I will leave another formative time in my life behind and begin a new chapter. I may grow apart from the friends that I have come to love and will leave behind the life I seem to have just become comfortable in. I hope to maintain some connection to all those who have made an impact on me.

So as I say goodbye to a show and to characters who are so intertwined with my memories, I look forward to the future, catching syndicated reruns and, who knows, maybe even one day a reunion special. And if I don't get to see these characters ever again, "Thanks guys for so many memories."

(And in case you're wondering: She chose Pacey!)

# Brothers hide behind 'Matrix'

By Anthony Breznican  
AP Entertainment Writer

(AP) LOS ANGELES—The realm of *The Matrix* is full of question marks, but here's a brain-twister from reality: Who are the elusive brothers behind the computer-phobic fantasy?

Larry and Andy Wachowski, the former carpenters and comic book scribes from Chicago who dreamed up the parallel digital world of *The Matrix Reloaded*, do their best to remain out of sight.

They have refused to be interviewed since the release of 1999's *The Matrix*. Their official Warner Bros. biography mentions their only other directing credit, *Bound*, before claiming: "Little else is known about them."

While these evasions make them seem as shadowy as their sunglasses-at-night heroes, those who know the Wachowskis say they are slightly timid, "regular guys" who love basketball, their parents and hiding from the press.

Keanu Reeves, who stars in the *Matrix* films as a man trying to save humanity from a counterfeit computer universe, said the brothers can be alternately intensely focused, prone to joking or deeply reserved.

Each also seems to know what the other is thinking.

"You can go to either of them and ask a question and much more often than not they'll agree and tell you the same thing," Reeves said.

Both are married, have thinning hairlines and favor backward baseball caps. Both are college dropouts who wrote comic books and horror scripts while supporting themselves through carpentry and house painting.

The bespectacled Larry, 37, is shorter and thinner than his sibling. He projects a professorial image that some say fits his bookish nature—although he sometimes likes to wear pirate-style hoop earrings.

"Larry reads everything. I mean everything," said Jada Pinkett Smith, who co-stars in *Reloaded* as the human revolutionary leader Niobe. "One thing

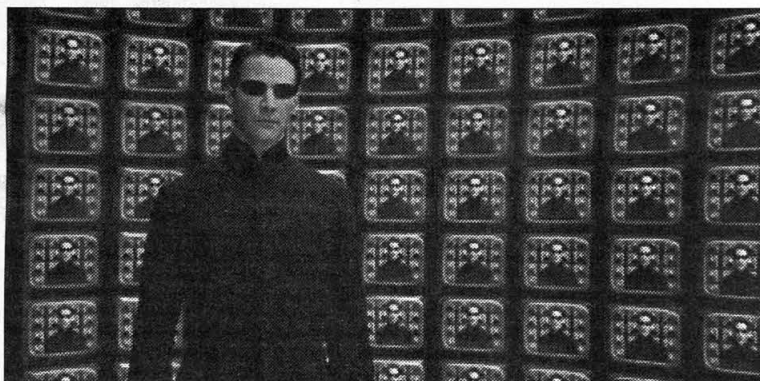


Photo courtesy of Warner Bros.

The Wachowski brothers created the sci-fi 'Matrix' trilogy, which stars Keanu Reeves (above).

I've learned from working on this film is that life is about research, and Larry, he's constantly researching and constantly reading."

Andy, 35, looks like he could be his older brother's bodyguard: taller, broad-shouldered and thicker, his mouth sometimes rimmed by a dark goatee. Most say Andy is the quieter of the two.

The *Matrix* films are a fusion of the brothers' biggest interests: Hong Kong kung-fu movies, gritty Japanese animation, computer games, fairy tales and Eastern mysticism. "They kind of cooked it all up and made a soufflé out of it," said Joel Silver, who produced all of the *Matrix* films.

Silver first met the brothers, whom he calls "the boys," when making the 1995 Sylvester Stallone action film *Assassins*. It was the Wachowskis' first produced screenplay, and they despised the way it was altered during filming.

"I was very supportive of them and what they had tried to do," Silver said. "One day after a particularly unpleasant experience with the director and another writer, they said, 'You know, we wrote something else that you might want to read.'"

That was *The Matrix*, a special-effects intensive sci-fi thriller packed with levitation fighting, massive explosions, marble-wall-pulverizing gunfights—and flavored with philosophy about the nature of consciousness and perception.

The brothers also wanted to direct it themselves, despite their total lack of experience behind the camera. So they did *Bound*, a low-budget lesbian heist thriller, in 1996.

"I always felt that they went on and did *Bound* as an audition to prove—even to themselves, or to anybody else—that they knew what they were doing," Silver said.

*Bound* became an independent cult hit. Warner Bros. then expressed interest in the brothers, and Silver told the studio bosses he had the Wachowskis' next screenplay. "They said, 'It probably costs a fortune, right?' I said, ... 'Yeah.'"

Made for about \$70 million, *The Matrix* became an international phenomenon, winning four Academy Awards for technical achievement and earning more than \$460 million worldwide.

The film's pioneering visuals—such as freezing a battle while the camera swings around it, and "bullet time," when characters dodge gunfire in slow-motion limbo—were imitated by countless admirers. Which was ironic, because some critics complained that the Wachowskis themselves borrowed too heavily from Hong Kong action films and *Blade Runner*.

The 2001 films *Charlie's Angels*, *Lara Croft: Tomb Raider* and last year's *Spider-Man* were among many featuring high-flying fight scenes reminiscent

See *Matrix*, Page 29



## Fiction teacher shifts into place

By Nicole Caragiannides  
Staff Writer

Columbia professor Shawn Shiflett will try to make his mark in the literary world with his debut novel, *Hidden Place*, set for release in January 2004. The story starts when Roman Pearson and his girlfriend, Mila Popovic, travel to Puerto Escondido, Mexico, in an attempt to revive their faltering relationship.

While visiting the beach town, the couple finds a conflict between local Native Americans and the American baby boomers who have moved in. When tension between the two groups turns into a violent cycle, a child is accidentally killed. Roman is torn between saving his relationship with Mila and turning in the main instigator of the violence. The story is mainly Roman finding the strength to do the right thing and finding a peaceful resolution for all involved.

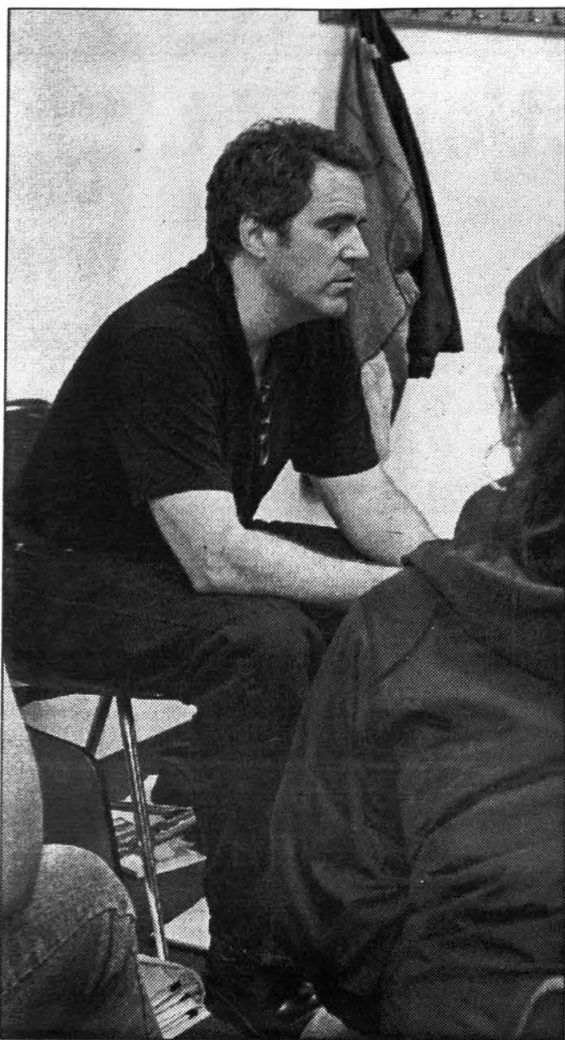
"It's a story of the opportunistic have-nots and the hedonistic-haves," said Shiflett, who is also the coordinator of faculty development in the Fiction Writing Department.

Shiflett set *Hidden Place* in Mexico because he was drawn to the beautiful and mystical feel of the country. Race was another strong draw for Shiflett. Both of his parents were involved with politics and civil rights. His father marched with Martin Luther King Jr. in Selma, Ala., Montgomery, Ala., and Washington, D.C., when King made his "I Have a Dream" speech.

"A defining moment in my life was when he explained he was going down and was probably going to get arrested and sometimes good people go to jail. I remember thinking after that, that nothing is ever as it seems," Shiflett said.

The novel is the result of four years of writing and another year and a half of trying to find a publisher. Shiflett originally started writing the tale 20 years ago, but quit after realizing the book wasn't going anywhere. In 1996, Shiflett told the story to his agent who was not impressed. "The story kept nagging at me and I decided to write a hundred pages and show it to him and he liked it," Shiflett said.

After more than a year of



Shawn Shiflett, whose first book, *'Hidden Place,'* will be published in January, talks to his Advanced Fiction Writing class.

searching for a publisher, Shiflett found Akashic Books, which specializes in publishing alternative authors. Akashic was started by former Girls Against Boys bass player Johnny Temple who formed the publishing company with his rock 'n' roll earnings.

Shiflett will go on a sabbatical during the spring 2004 semester. Along with the publication and book tour, Shiflett looks forward to the reviews.

"I think this is a book that people are going to have strong

opinions on it, good and bad. It will be as much of a reflection of them as well as me," Shiflett said. "The hardest part was getting someone to publish it. Now I think it will be exciting."

Shiflett said he would like to find a better balance between his two loves—teaching and writing. "I think that I would miss [teaching]. Right now, I'm teaching this advanced fiction class filled with talented writers working hard," Shiflett said. "There is nothing like it."

## CD Review

### British pop band on new album a bit blurry

By Richard Shirk

The Daily Iowan (U. Iowa)

(U-WIRE) IOWA CITY, Iowa—If you're nervous about *Think Tank*, the latest from premier Brit-poppers Blur, your fears may be justified. The first album from Damon Albarn and cohorts since the experimental and spectacular 13- *Think Tank* is also the first record Blur has made without Blur's original guitarist, Graham Coxon.

Coxon has been especially important in helping to steer the band away from Brit-pop conventions and to dabble in blown-speaker rock 'n' roll, indie-aesthetics, and studio experimentation.

With Coxon on an indefinite hiatus from Blur (substance abuse was reportedly another of his talents), I couldn't help but think of all the blueprints for how Blur's latest could end up. In the worst-case scenario, the album would founder like a punctured oil-tanker—much in the manner of the Clash's 1985 post-Mick Jones album, *Cut the Crap* (also known as *The Clash Album No One Talks About*), on which Joe Strummer led a band oozing with those regrettable '80s synths and drowning in Hormel-sized portions of hammed-up punk-posturing.

Or, *Think Tank* could move the band's chemistry ahead, such as when guitarist Bernard Butler left Suede after 1994's *Dog Man Star*. Many pronounced the band dead, but after being replaced by 17-year-old Richard Oakes, Suede has moved on in a fantastic manner.

Fittingly neither of these examples necessarily, *Think Tank* is cluttered with songs that are great, bad, and every gradient in between. The album demonstrates that the band functions reasonably well as a three-piece. The group offsets Coxon's departure by balancing strains of synths, danceable beats, and electronic ambience and by placing much of the emphasis on Alex James' lead-bass work.

Such past highlights as "London Loves" and "Girls and Boys" succeed because of

James' hooks. This time around, especially, he seems to have no problem supplying an abundance of them, most noticeably in "Crazy Beat" (the first single) and "We've Got a File on You." Working as some of the finer points on *Think Tank*, they are rocked-out numbers to be filed in the same drawer as "Chinese Bombs," "Music is my Radar," "Song Two," and "B.L.U.R.E.M.I."

On the other side of the *Think Tank* spectrum, "Out of Time," "Caravan," and "Sweet Song" are examples of Albarn's knack for a good weepy ballad. In between these extremes is where Coxon is missed most. Where Albarn's pop-sense kept Coxon's experimentalism in check (as chronicled on Coxon's solo albums), Coxon also kept Albarn from leading Blur down the jokey, faux hip-hop road of Gorillaz.

Only the mid-tempo "Brothers and Sisters" and the ominous "Ambulance" find a home in this middle ground. "Good Song," "On the Way to the Club," and "Gene By Gene" are unparalleled in their lack of direction, and "Moroccan Peoples Revolutionary Bowls Club" is (regardless of the album being recorded in Morocco) a paltry offering of dated keyboards and a funk-bass line more reminiscent of Madchester than the world-music sophistication the band was striving for.

"Jets" teeters dangerously on the fence until the eerie keyboards and excellent guttural bass line are marred by a free-jazz-sax terrorism, with a dreadful and meandering solo stomping on the last two-minutes.

This is most apparent and sad on the solitary track featuring Coxon. Ethereal and poignant, album-closer "Battery in Your Leg" is curiously both a great song and a poor choice to include on the album. A reminder for the band and the world of a time when the group was a happier family, maybe "Battery" is Blur apologizing for the band's mediocre performance on *Think Tank*.

I hope it's a plea for reconciliation.

## CD Review

### Strident punk rock dirges in South Side band's 'Purgatory'

○ Tossers bring their Irish punk sound to Fireside Bowl

By Adam J. Ferington

Assistant Commentary Editor

Comparisons between The Tossers and seminal Irish punk rock outfits Flogging Molly and Dropkick Murphys are inevitable, but in truth the Chicago band owes more to the drunken lilt of Shane MacGowan and the Pogues and The Dubliners than Black Flag and Sham 69.

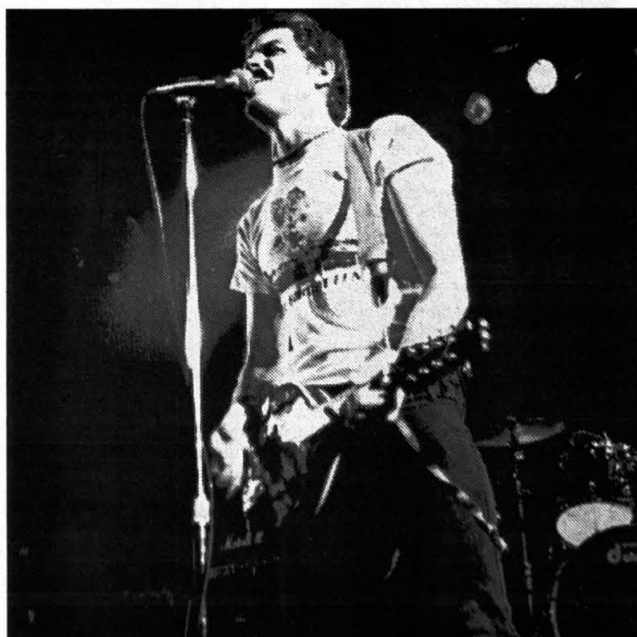
*Purgatory*, the band's fourth full-length album, though reminiscent of their debut *Long Dim Road*, is a natural maturation from the sophomoric sounds that marked their drunken shenanigans on the South Side nearly 10 years ago. *Purgatory* manages to incorporate a diversity that is notably absent in their particular genre, yet keeps a steady cadence throughout the entire record.

From slow dirges that wouldn't seem out of place at a wake, to loud and raucous bar-fight anthems, The Tossers epitomize everything about their South Side Irish upbringing. Taking

their name from the colloquial Irish term for loser, The Tossers mesh fiddles, mandolin, banjo and tin whistles with the traditional staple of guitar, drum and bass to create a unique sound that oscillates with sorrow and loss, wit, tragedy, humor and bloody politics.

The contradictory flow of the album ebbs like the tides and is twice as salty. From the yearning inflection for simpler days in "With the North Wind/Here We Go Again," to the strident and boozy inflammation of "Nantucket Girls Song," and rounding out with the dark, whiskey-soaked elegy of the closing track "Going Away," The Tossers have packed a tiny narrative encapsulating all of life's beautiful and painful moments into one 70-minute CD as only the Irish can.

So do yourself a favor, if you happen to be in the Fullerton neighborhood on May 24, check out The Tossers at the Fireside Bowl, 2646 W. Fullerton Ave. Grab a redhead and let the drink and song wash over you. Even if you aren't Irish, you can fake it for a little while.



T. Duggins of The Tossers performs at a recent concert. The Tossers will perform at Fireside Bowl on May 24.

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## Movie Review

## 'Train' on the right track

By Greg Sato  
Contributing Writer

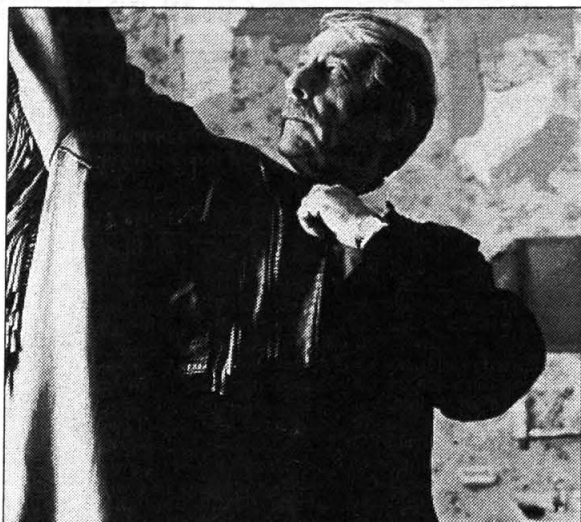
Patrice Leconte's latest film, *Man on the Train*, moves differently than most contemporary films. At times, it employs some of the abrupt editing techniques typical of summer blockbusters, but they look out of place, as so much of the film engenders a refreshing sense of tranquility.

The narrative is deliberately paced, and in no rush to go anywhere. The characters in the film are closer to the end of their lives than the beginning, which appears to have brought them to a reflective pause.

Johnny Hallyday, who got his start as a French rock star in the 1960s, plays Milan, the soft-spoken stranger who comes to a small town. At a drug store, he meets Manesquier (Jean Rochefort) and ends up staying at his secluded home where the two men slowly get to know each other.

When they first meet, it's not clear if they've met before, but as the film moves on, you get the sense that Manesquier has been waiting for a man like Milan for years. He's eager to please, and he leads Milan through his home with reserved excitement, like he wants to impress his guest without rambling or boring him. Milan's like the cool friend of an older brother who blesses Manesquier with his presence and attention.

Milan turns out to be a bank robber in town to do a job. He's not retired like Manesquier, who is a former literature teacher. Periodically, Milan goes to town to check in with his team and make sure everything is in order. This gives Manesquier an opportunity to check out Milan's room, where he finds his guest's leather jacket



Manesquier (Jean Rochefort) tries on his mysterious guest's leather jacket in the film 'Man on the Train.'

Photo by Paul Angeli/Paramount Classics

tossed across a chair.

He puts it on and pretends to be Wyatt Earp, meting out justice to imaginary gunslingers. Manesquier can only fantasize about such adventures and he does so frivolously. But it's this kind of excitement and danger that Milan must take seriously.

Their conversations reveal this opposition and the thrill Manesquier gets by momentarily escaping from his life of quiet desperation. He asks Milan if he has a tattoo, saying if he had been like Milan, he probably would have gotten an eagle or a dragon.

Manesquier categorizes men as either planners or adventurers: The former would always have an extra

toothbrush, while the latter would not. It's a reasonable distinction, and the way he expresses it is wonderfully mundane. It's this life, as a planner, that Manesquier begins to question once he becomes acquainted with Milan.

But Leconte does not glorify Milan. He has his own ideas and his own objections to the life he's led.

What's most refreshing about *Man on the Train* is that it draws the line at understanding—it doesn't force the characters into a personality makeover for the sake of redemption. Although the film falters a bit in the beginning and in the end, it generally succeeds with its two endearing portraits of men looking back at the road not taken.

## Concert Review

## Alkaline Trio rocks suburban record store

By Sean Silver  
Contributing Writer

One day before kicking off its 38-date U.S. tour in support of their fourth studio album, *Good Mourning*, Chicago pop-punk darlings Alkaline Trio treated its fans to an exclusive, in-store performance at Tower Records in Bloomingdale, Ill., May 14.

The wristbands needed to get in went quickly at all four Tower stores and phones were ringing off the hook at each store with people wondering how they could get into the show once the wristbands were gone. The answer was simple: They couldn't.

Without a wristband, fans weren't able to enter the store for the performance, but could get things signed by the band after the 400 inside were finished. The band agreed to continue signing until each and every person was gone.

The crowd waited inside patiently for the band to take the stage, and the throngs of skull-and-heart-clad fans roared in approval as the Chicago threesome took the stage promptly at 7:30 p.m. Kicking the set off with the drumroll intro of "We've Had Enough," the second song off the new record, the band seemed loose and genuinely happy with the turnout from the hometown fans. Singer/guitarist Matt Skiba apologized for what he thought was a sloppy performance of the song.

"We haven't slept in about three days," he said. The band made an appearance on "Late Night with Conan O'Brien" the night before.

The band pulled out an old favorite next, teasing the intro a few times before kicking off "I Lied My Face Off," a song off their self-titled album of B-sides and outtakes.

They followed with three songs from the new record, and many in attendance already knew the words to the day-old record.

"Continental" and "Donner Party" both recall the familiar Alkaline ingredients: anthemic choruses, heartache and relationship-based lyrics with the louny croon of Matt Skiba.

After years of furious touring schedules and screaming intensity, Skiba's voice seemed like it needed a bit of a rest, something it surely won't get as they embark on a lengthy U.S. tour.

After the last song, Skiba asked the crowd if they were going to make it downtown the next night for their sold-out Riviera show, a question that was met with a jubilant roar from the audience.

The unfortunate thing about in-store performances is that they are just that: in-store, and usually short. The band played for about 20 minutes and called it a day. The Tower staff quickly lined up the crowd and the band began signing shortly thereafter, penning their signatures on CDs, records and, in some cases, guitars, greeting each die-hard fan with a smile.

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## Movie Review

# The private side of public housing

○ Siskel Film Center screens quintessential Wiseman documentary

By Dixon Patrick

Contributing Writer

It's been almost six years since Frederick Wiseman's remarkable *Public Housing* was last shown in Chicago. This is a shame, since it's by far the best movie about the city. Wiseman's lengthy documentary covers life in the Ida B. Wells housing project. It's not for all tastes, but the movie is rich and beautiful.

Wiseman's movie is unlike any standard cinematic narrative. There are no character arcs or story lines, not even the usual devices used by documentarians to provide context (narration, recreations, outside interviews). Wiseman never leaves the housing project and never takes his eye off of the people he's recording.

Poverty in movies, even in documentaries, is rarely seen from the point of view of poor people. Wiseman doesn't simulate their perspective; he gives an extended look into their lives. The residents are allowed to speak for themselves. This gives the movie an experimental tone, but one based on content rather than technique. It's as experimental as a bus ride from one end of the city to another—and just as surprising.

At times, it's uncanny how close Wiseman and his cameraman were able to get to the people in the film. Residents share intimate details with one another as if



Frederick Wiseman's 'Public Housing' is a poetic look at Chicago's Ida B. Wells housing project.

the camera wasn't there. It's just another way that the movie surprises us. A man's conversation with an official, someone talking with a cop on the street, a community sex-ed class; all of these scenes are revealing and intimate.

*Public Housing* is filled with poetic, visual moments. There's a young boy riding a bicycle through the early morning mist, in the opposite direction of a one-way sign. There's another boy sitting in dress clothes on a

playground bench, apart from a crowd. It's a heartbreaking portrait of someone going through adolescence. He's isolated in the middle of a celebration taking place in the middle of poverty. Movies don't often give us heart-

breaking portraits in single shots unrelated to story or character. *Public Housing* depends on them.

Rhythmically, this movie operates differently from many others. The individual shots are long, allowing for pauses and reverberations. There's an unbelievably lengthy scene where an old woman slowly peels vegetables. It goes on for about five minutes, but it feels like an hour. But this isn't a movie about dropping shoes or plot points. It's not moved along by any conventional storytelling means, but rather by a deep immersion into the world of the Ida B. Wells residents.

So much of this movie's power comes from its continuous and generous supply of things we don't usually get from movies. There is an overriding sense of the environment. The movie is three and a half hours long and provides us with a definite impression of life on the inside of a public housing project. This isn't done through sensational footage or violence or muckraking. What we see is people being very human. Through their humanity, they shed light on their surroundings.

*Public Housing* plays May 24 at 7:15 p.m. and May 26 at 6:30 p.m. at The Gene Siskel Film Center, 164 N. State St. Tickets are \$8 for the general public and \$4 for members. For more information, call (312) 846-2600 or visit [www.siskelfilmcenter.org](http://www.siskelfilmcenter.org).

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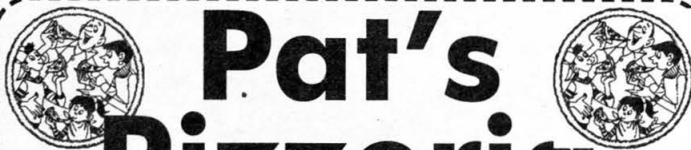
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## Weekly Horoscope (May 19-25)

# Aquarius brings expertise to business plans

By Lasha Seniuk

Tribune News Service

## ♈ Aries (March 21-April 20)

After a brief period of passion and open discussion, watch for loved ones to be gently seductive and loving. Many Aries natives will find greater intimacy in long-term relationships. Remain open to romantic gestures or unique invitations. After Friday, a relative or close friend may be unusually moody. Provide support but remain cautious. In the coming weeks, social misunderstandings or power struggles in the family will require extra patience. Stay balanced.

## ♉ Taurus (April 21-May 20)

Social relations will improve over the next four days. Late Monday, expect past disagreements with family or close friends to quickly fade. Areas affected are financial promises, long-term business goals or competing money obligations. Some Taurus natives may also encounter increased social invitations and new group events. If so, avoid being emotionally drained. Others may require added attention or renewed social commitments.

## ♊ Gemini (May 21-June 21)

Long-term relationships will be intensely satisfying this week. Late Tuesday, expect relations with family and loved ones to improve. Over the next few days, expect positive feelings of acceptance and emotional comfort to arrive. By midweek, begin planning new financial or business strategies. Fresh creative ideas can easily lead to rapid workplace expansion. Take control of your business ambitions and ongoing career goals. There's much to do.

## ♋ Cancer (June 22-July 22)

Monday through Wednesday, watch

for close friends or relatives to discuss the details of past family events. Key decisions may be required to help move relationships and home circumstances forward. Before midweek, some Cancerians may also begin a brief, but intense, period of social and romantic insight. Study dreams and insights for valuable information. After Saturday, rest and prepare to make new decisions. Emotional lessons will be strong.

## ♌ Leo (July 23-Aug. 22)

Social relations may be confusing this week. Over the next few days, expect friends and loved ones to be focused on creative business ideas or short-term financial ventures. At present, communications between friends or subtle emotional issues may be momentarily neglected. Don't push for answers or lengthy discussions. Late Saturday, new financial information may arrive. Watch contracts and short-term agreements for quick advances or last-minute proposals.

## ♍ Virgo (Aug. 23-Sept. 22)

Co-workers and long-term friends may be unusually moody or emotional this week. Before Wednesday, watch for social and workplace information to dramatically change. Over the next few days, many Virgos will experience a quick increase in workplace duties and social invitations. Chances are, however, that minor jealousies and competing social obligations will be bothersome. Avoid complicated group events or subtle miscommunications.

## ♎ Libra (Sept. 23-Oct. 23)

Private relationships or unexpected flirtations are prime themes this week. Late Tuesday, watch lovers and close friends become intensely focused on moving relationships forward or settling commitment issues. Romance and long-

term friendship will become satisfying. Use this time to propose new plans or finalize social events. Thursday through Sunday, a close relative may be sensitive or moody. Be supportive, but avoid long-term promises or new home obligations.

## ♏ Scorpio (Oct. 24-Nov. 21)

Before midweek, a close friend or relative may openly discuss recent romantic regrets or feelings of loss. Unexpected information may also be revealed. Pay special attention to issues of social jealousies and private business transactions. For many Scorpios, work and social agreements may be revealed as more complex than originally thought. Study private information or social triangles carefully for controversial facts, dates or promises.

## ♐ Sagittarius (Nov. 22-Dec. 21)

Watch business relationships for hidden politics or newly revealed information. Work and career aspirations will slowly change over the next few weeks. Late Tuesday, some Sagittarians will experience a new awareness of social limitations in the workplace. Over the next five days, isolation between co-workers or restlessness may require special attention. After Saturday, romantic flirtations become serious. Expect passionate overtures and last-minute invitations.

## ♑ Capricorn (Dec. 22-Jan. 20)

Home and family routines enter a period of comfort, enjoyment and social sharing. Late Tuesday, expect loved ones or close family members to leave stress, business anxiety or social isolation in the past. Emotional healing is on the rise in the home. Enjoy the company of close friends and family. After midweek, romantic promises are compelling. Expect new flirtations, complex social

triangles or unique proposals. Avoid controversy, if possible.

## ♒ Aquarius (Jan. 21-Feb. 19)

Subtle business communications and unique work proposals will gain in importance. Newly initiated projects or recent business plans will enter an active or quickly expansive stage. Prepare well. Your talents and expertise will be in demand in the coming weeks. Late Thursday, a close friend may briefly object to your social plans, family obligations or increasing schedules. Be supportive, but draw firm boundaries. Your feelings and needs are also important.

## ♓ Pisces (Feb. 20-March 20)

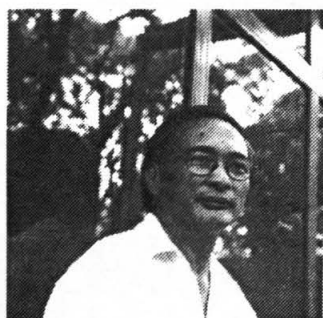
Short-term business goals may need to be changed. Late Tuesday, expect minor financial or paperwork restrictions to cause unusual delays. Stay focused. Detailed information will prove highly valuable in difficult business relationships. After Friday, react quickly to a friend's request for attention or advice. Someone close may feel isolated or misunderstood; offer guidance. Your wisdom and commitment to shared ethics and social sensitivity are needed.

## \* If your birthday is this week ...

Expect loved ones to challenge short-term social or family plans. At present, romantic partners and long-term friends may need added assurance of your loyalty and continuing respect. Remain attentive. Before July 8, home changes or unusual social commitments may trigger feelings of doubt. Later this summer, a complex emotional triangle requires diplomacy. A long-term friend or colleague may reveal unexpected romantic feelings. If so, allow someone else to act as mediator or counselor. Your immediate responses or ideas will not be easily accepted. After Aug. 28, all returns to normal. Wait for obvious progress.

## SPRING POETRY READINGS

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# Matrix

Continued from Page 23

of *The Matrix*. The camera-swinging move was even spoofed by the grouchy princess in *Shrek*.

Larry and Andy were not pleased by the mimicry. "The brothers in the beginning were really flattered and then at the end they were irritated by it," said Carrie-Anne Moss, who plays the romantic warrior Trinity.

The Wachowskis devised a multimedia approach to the sequels (the finale, *The Matrix Revolutions*, is due in November). They tell the main body of the story in the films, but develop offshoots via a new video game, *Enter the Matrix*, and a series of animated shorts called "The Animatrix."

Two of the shorts, which will be included on a DVD released June 3, explain how machines came to dominate humans. Others provide background that explains some of the characters and threats in *Reloaded*.

Silver said Larry Wachowski explained how the *Matrix* game, shorts and movies would weave together by scribbling a diagram on a yellow notepad during a 1999 flight from Japan to Los Angeles. "It's not just marketing. It's not just hype," Silver said. "The story is being told in these different mediums."

How Larry and Andy divide their duties remains a mystery. Although Larry sounds like the brains to Andy's brawn, their colleagues remain unsure who is responsible for what in the *Matrix* world.

"I watch them, a lot of



Photo courtesy of Warner Bros.

(Left to right) Carrie-Anne Moss, Laurence Fishburne and Keanu Reeves reprise their characters in 'The Matrix Reloaded.'

times, and I've never see them have a disagreement or argue about anything," Silver said. "Clearly, they spend a lot of time talking about things beforehand."

He said it would be wrong

to characterize them as "one brain in two bodies"—but even the cast seems to forget that at times.

As Reeves put it: "They're one of the most sensitive people I've ever met."

# Granta

Continued from Page 23

*Fathers*, including the Booker Prize for Fiction and the Whitbread First Novel Award in 1999 as well as the Winifred Holtby Memorial Prize in 2000.

Warner, from Argyll, Scotland, wrote his first novel, *Morvern Callar*, in 1997, which was made into a film distributed by Cowboy Pictures. Warner said subtle ironies were lost when the movie was made. One of the ironies being that it's about a woman who claims to have written a novel, yet her boyfriend is the true writer.

Warner has also won numerous awards. His second novel, *These Demented Lands*, won the 1998 Encore Award and his third, *Sopranos*, won the Saltire Society Scottish Book of the Year Award in 1998.

Irvine Welsh, author of *Trainspotting* and its sequel *Porno*, organized the event.

Many of the other writers of Granta's list were on a tour of North America but didn't come to Chicago.

"I told them we were doing this thing in Chicago and I wanted to get as many Scots through here as possible," Welsh said.

O'Hagan read two passages from his latest novel *Personality*. The second passage, in which the lead character's family is watching her on television performing on New Year's Eve, drew much laughter from the audience.

Warner, whose stories lean toward "perversity," read an excerpt from an anthology he and Welsh contributed to called, *The Children of Albion Rovers*, which was named after one of the worst soccer teams in Scotland.

The story was about a man named Skorge who gets stuck in Glasgow, and can't make his way home. "He's wondering the streets in alcoholic

distress," Warner said. He meets a man named Duffles who invites Skorge to stay at his place for the evening. Skorge accepts, until Duffles passionately tells him about his job incinerating dead bodies.

Warner's second reading continued when he read an excerpt from *Morvern Callar* where a man tells a story about losing his finger trying to get into his house and the police taking his marijuana plants.

"You have to be careful by not going too far with perversity," Warner said.

"Sometimes things seem absurd or perverse that back home are just run of the mill life," O'Hagan said in response. "Perversity is in the eye of the beholder."

The authors also talked about their writing process.

"When I wrote this latest novel I knew there would be many voices. I started to hear their voices through the day and listened, then tried to give these people a relation to each other," O'Hagan said.

"I thought it was very informative," said Kelley Reiss, 22, a fiction writing major. "I like hearing about their work and [thought] their stories were great."

"It's always nice to hear other writers' struggles with getting started," said Kattlin Crozier, a fiction writing major.

"[They are] two of Britain's finest writers," Albers said. "We of course are extremely pleased and honored to have two of the finest writers from [Scotland] here in Columbia."

Granta's list of Best of Young British Novelists 2003 also includes A.L. Kennedy and Nicola Barker. The first list, which included Salman Rushdie and Martin Amis, was published to recognize 20 up-and-coming writers of the decade.

## SPRING POETRY READINGS

Sponsored by the English Department of Columbia College Chicago



### QUINCY TROUPE POETRY READING

Thursday May 29, 5:30 pm

Ferguson Theater

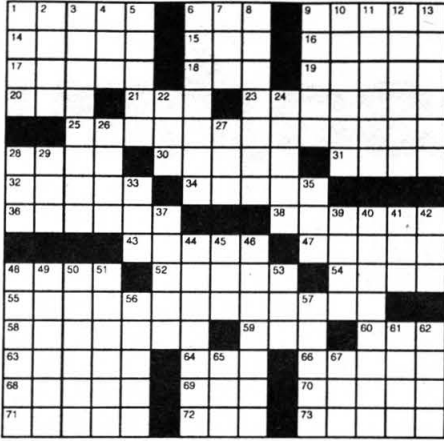
600 South Michigan Avenue

Poet, performer, and editor Quincy Troupe is author of the poetry collections *Choruses: Poems* (Coffee House Press, 1999), *Avalanche* (1996), *Weather Reports: New and Selected Poems* (1991), *Skulls along the River* (1984), *Snake-Back Solos: Selected Poems 1969-1977*, which received the American Book Award, and *Embryo Poems: 1967-1971*. He is also the author of *Miles: The Autobiography* (1989), *James Baldwin: The Legacy* (1989), and *Miles and Me: A Memoir of Miles Davis* (2000). Born in New York City, he lives in San Diego.



# Crossword

- ACROSS  
1 Tanker leak  
6 Go bad  
9 Windy sound effect  
14 Koran deity  
15 Knack for music  
16 Stroll  
17 Oklahoma oil town  
18 To's companion  
19 Impede  
20 Big bird Down Under  
21 Paulo  
23 Bowl over  
25 Posses  
28 Crisscross framework  
30 Dice, e.g.  
31 Gibb or Garcia  
32 Roof overhang  
34 Painful spots  
36 Sandra Bullock thriller  
38 Figures out  
43 Gobbled up  
47 Strainer  
48 Lah-de-dah ways



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05/18/03

- 52 Mechanical man  
54 Crop of a bird  
55 Network interruptions  
58 Scholars  
59 Not well  
60 Apr. collector  
63 Put on cloud nine  
64 Clinch  
66 Honolulu farewell  
68 Detroit player  
69 Drag  
70 Extend a subscription  
71 Aroma  
72 Healing waters  
73 Tablelands

- DOWN  
1 Glut  
2 Desirable job  
3 Hallucinatory  
4 Cruces, NM  
5 Capital of Tibet  
6 Concentrate anew  
7 Boat mover

- 8 State police officer  
9 Heron or egret  
10 Sicilian code of silence  
11 Get hold of  
12 Turned on a pivot  
13 Misbelief  
22 Section of a circle  
24 Flower holders  
26 Fall garden?  
27 TV movie channel  
28 Understand  
29 Cheerleader's word  
33 What'd I tell ya?  
35 Mayday letters  
37 Card for readers  
39 Ice-cream sample  
40 Accounts  
41 Marie Saint  
42 Stitch together  
44 Throat pair  
45 Back flow

## Solutions



- 46 Panamanian dictator  
48 Strong points  
49 Slanting type  
50 Devastate  
51 Island, NY  
53 Part of AT&T  
56 Motionless  
57 Warning signal  
61 Emu's cousin  
62 Adages  
65 Coffee container  
67 Robert E. —

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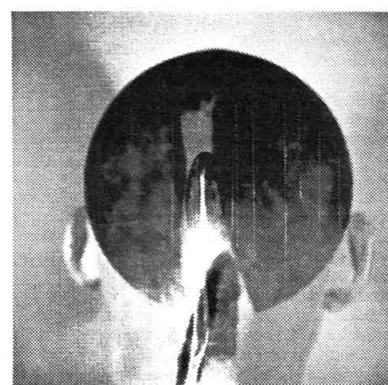
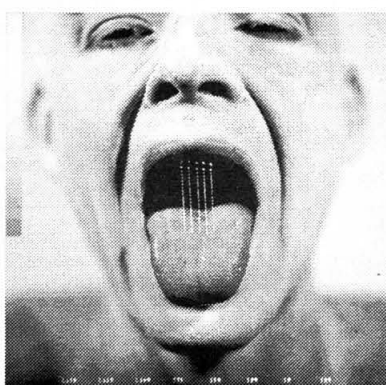
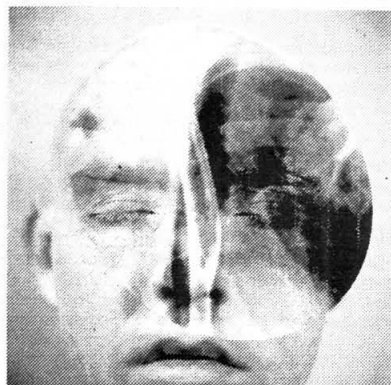
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Columbia COLLEGE CHICAGO

# manifest03: new

Columbia College Chicago Urban Arts Festival : May 22



Marty Rasmussen

Manifest is an all-day urban arts festival featuring performances by world music bands in Grant Park (corner of Harrison and Michigan), Columbia's own student bands, an Artwalk tour of campus galleries, site-specific performances, and much more!

## SCHEDULE OF EVENTS

### > MUSIC

#### > Main Stage, Grant Park, Corner of Harrison and Michigan Ave.

Columbia College Guitar Ensemble: 3-3:30pm

#### Headlining Performers

Los Coyotes (Mexican troupe performing in the "Son Jarocho" style): 4-4:45pm

Yerba Buena (Latin hip-hop/funk): 5:15-6:15pm

Antibalas Afrobeat Orchestra (dynamic Afrobeat): 7:30-9pm

#### > Second Stage, Grant Park, Corner of Harrison and Michigan Ave.

Scotland Yard Gospel Choir (Indie/folk orchestral pop): 12:30-1pm

SA Emmott (Rock): 1:30-2pm

Word Perfect (Fresh hip-hop): 2:30-3pm

Family of Souls (Reggae-tinged rock): 3:30-4pm

Dramana (Rock/pop): 4:45-5:15pm

Cru Life (Hip-hop/spoken word): 6:15-6:45pm

Adrenaline (Latin dance troupe): 6:45-6:55pm

Puppet Parade Performance: 6:55-7:25pm

#### > Garden Stage, Corner of 11th and Wabash

ASL Club Poetry: 12-12:30pm

Columbia's Recognized Unique Individuals (performance): 1:30-1:45pm

Adrenaline (Latin dance troupe): 1:45-2pm

Selections from Once on This Island (musical theater): 2:15-2:45pm

Elemental Performance Arts (dance): 3-3:15pm

Adrenaline (Latin dance troupe): 3:15-3:30pm

Photosphere (dj/deep drum n' bass): 3:45-4:15pm

Mike Przygoda (folk): 4:30-5pm

Selections from Alicia Dickson's Senior Recital (Gospel): 5:15-5:45pm

Improvisational Comedy Troupe: 6-6:30pm

What's in a Pear? (piano and vocals): 6:45-7:15pm

#### > TOWN HALL SQUARE

Enjoy an informational expo presented by myriad groups at Columbia. Find out more about what the College has to offer, from community outreach programs to media outlets to student groups.

#### > ARTWALK EXHIBITIONS

A campus-wide tour through galleries and alternative art spaces at Columbia College Chicago. All events are from 5-8pm, with free trolley service.

#### > MFA Photography Exhibition

The Glass Curtain Gallery, 1104 S. Wabash 1st Floor

#### > Senior Photography Exhibition

Hokin/Annex Galleries, 623 S. Wabash - 1st Floor

#### > Art & Design Senior Design Exhibition

1104 S. Wabash - 8th Floor

#### > Book and Paper Interdisciplinary Arts Thesis Exhibition

1104 S. Wabash - 2nd Floor

#### > Senior Fine Arts Exhibition

A-D 11th Street Gallery, 72 E. 11th St.

#### > ARTWALK STUDIO EXHIBITIONS

#### > Open House, The Museum of Contemporary Photography: 5 - 8pm

600 S. Michigan, 1st Floor

#### > Creativity with A Conscience

Senior Seminar presents award-winning student "Vision Projects" from the Alexandroff Exhibit.

623 S. Wabash, 2nd floor display cases

#### > chicagosounds: 10am - 10pm

Attempting to explore the breadth of the sonic palette in Chicago, student teams from the Audio Arts and Acoustics department present an interactive audio installation using recordings made at various

locations throughout the city.

623 S. Wabash, Room 314

#### > Anything New...2003: 12 - 9 pm (Critique at 5 pm, Reception at 7 pm)

Examining the role of the artist to provide new definitions for art, Early Childhood Development presents multi-media final projects from The Role of Art in Development course.

624 S. Michigan, Library, 3rd Floor East, Teaching Materials Collection

#### > Speaking: 37signals

5 pm - 7 pm

Academic Computing presents Design Not Found, a publication of work from the web design collective 37signals.

623 S. Wabash, Room 405

#### > Interactive Multimedia Senior Exhibition, 6 - 9pm

Interactive Multimedia presents an exhibition showcasing emerging talents who have created interactive portfolios, collaborative projects, and conceptual designs.

Cybercafe, Hermann D. Conaway Center, 1st Floor

#### > PERFORMANCES, INSTALLATIONS, AND OTHER HAPPENINGS

#### > Community Chess: 9 am - 2 pm

The culmination of a collaboration between Senior Seminar classes at Columbia and teachers at Thurgood Marshall Middle School, Community Chess is a live chess game with costumed 7th and 8th graders playing the roles of chess pieces on a life-size chessboard.

CPS parking lot, 645 S. Wabash

#### > The Great Job Hunt: Seating begins at 11:45 am; Broadcast time is 12 pm - 1 pm

WCRX radio, 88.1 FM broadcasts a special two-hour audience-interactive program featuring radio department graduating seniors. Group tours of the station's all-digital studios will be available after the program.

WCRX Radio Station, 93 E. Congress, 1st Floor

#### > Senior Radio Showcase: 1 pm - 2 pm

Listen to student work from the radio department and learn about WCRX, Columbia's own radio station.

93 E. Congress, Room 793

#### > Celebrating the Authors of the Culture of Our Times: 4 pm - 6 pm. Graduating senior readings.

7pm - 9 pm, MFA thesis candidate readings. The Fiction Writing department honors its graduating seniors and MFA candidates with readings of student work.

Ferguson Theatre, 600 S. Michigan, 1st Floor

#### > Hoang Hung (featured visiting poet) and Graduating Senior Poetry Reading: 6 pm

Vietnamese poet and literary translator Hoang Hung reads from his work and discusses creative writing in contemporary Vietnam. Graduating poetry majors from the English department also read their work.

Powell's Book Store, 826 S. Wabash

#### > Cinema Around the Clock: 6 - 9 pm

Highlighting advanced productions from graduate and undergraduate students, the Film &amp; Video department presents blocks of films in half-hour segments.

Film Center Screening Room, 1104 S. Wabash, Room 302

#### > Railings, Stairs, an Elevator, Rooftop and a Pole: 7 pm - 8 pm

Dance department presents a site specific performance exploring the space beyond the stage.

The Dance Center, 1306 S. Michigan

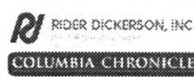
#### > Student Choreographic Workshop and Faculty Concert: 8 pm

The Dance Center presents three new works by Student Choreographic Workshop, the Dance Center's student dance company, as well as works by four faculty choreographers.

The Dance Center, 1306 S. Michigan

For more information call: 312 344 6789 visit: [www.mayfestmanifest.colum.edu](http://www.mayfestmanifest.colum.edu)

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## CITY BEAT

## Blackie's not for snobs

○ Restaurant serves up a slice of history one plate at a time

By Jennifer Golz  
Staff Writer

Appropriately titled, the sign above the door at Blackie's restaurant, 755 S. Clark St., reads "Under Old Management Since 1939."

Passed down through four generations, Blackie's has been a South Loop fixture for more than 60 years.

"Blackie's is a place people come to because they know what to expect—this is a true Ma and Pa restaurant," said Doreen Thomas, the daughter of the restaurant's original owner, Alex DeMilio.

DeMilio, with his father, started the restaurant in 1939. The restaurant is named after Blackie, an eccentric chef who worked for the family for nearly 20 years.

During those years, the restaurant served such icons as the Three Stooges, the Marx Brothers, the Harlem Globetrotters, legendary boxer Rocky Marciano and acclaimed musician Tommy Dorsey.

Thomas has worked at Blackie's since she can remember. Her son,

Jeffrey Thomas, the current owner, took over the responsibilities of running the restaurant in the 1970s.

"We have always tried to keep Blackie's within a modest cost and free of snobbery—[we] always want everyone to feel welcome," she said.

Twenty years ago, Blackie's catered primarily to businessmen, only serving lunch. Today, Blackie's has a much more diverse kitchen, serving the families who have bought real estate in the rapidly developing South Loop.

"We have such a continuity of regular customers," Thomas said, "probably 80 percent of our cus-

**SOUTH LOOP BUSINESS**  
An Up-Close Look

tomers have been here before—some two to three times a week."

Michael Peery is one such regular patron. Living just blocks away from Blackie's, he calls upon the restaurant for dinner at least once a week, for the "good food and great

service."

"Blackie's has a sports-bar flavor with more intimacy," Peery said.

All of Blackie's food is homemade. "We have a unique flavor. You may not like it, but it has integrity," Thomas said. The hash-browns, hollandaise sauce and even the salad dressings are all made from scratch at the restaurant. "At least it's not coming from a gallon of Kraft dressing," Thomas said.

Blackie's operates on a staff of 12 to 14 employees, some of whom have been working at the restaurant for more than 20 years.

Everyone is family at Blackie's. During holidays, the restaurant is decorated with the Thomas' own special decorations that DeMilio handcrafts.

"Children look forward to coming here during the holidays," Thomas said. "They will ask to come to Blackie's to see the Easter bunnies or Christmas trees, because they are so special and a part of our family where everyone is welcome."

Wanda Laszcz and Mike Cora are both South Loop residents. Cora brought Laszcz to the restaurant for dinner.

"We live in the neighborhood, and [Blackie's] is something different," Cora said.

The average dinner, including an entrée and drink, won't cost more than \$10.95. "It's a low as anywhere else in the neighborhood," Thomas said.

However, they are comparable in prices for hamburgers, which Thomas said is a popular favorite. For \$5 to \$7, a customer may have a fresh hamburger, made to order, which includes chips or coleslaw—just like the sign above the kitchen, "Better Food Than Most Hospitals."

"Blackie's used to be a bar that incidentally served food. Today we serve lunch seven days a week, dinner six days and breakfast three days," explained Thomas.

"At Blackie's, we strive to give you the best of what we can at whatever time you come here," Thomas said.

Blackie's is open Monday-Thursday from 11 a.m.-10 p.m. The restaurant opens at 7:30 a.m. Friday-Sunday. For more information, visit Blackie's at the corner of Clark and Polk Streets, or call (312) 786-1161.

## Blue Line work on track for 2005

○ CTA spends nearly \$500 million to renew parts of the CTA

By Ana Hristova  
Staff Writer

The rehabilitation of the Cermak branch of the Blue Line is on time and on budget, with 67 percent of the work in place, according to the Chicago Transit Authority.

The project—which will offer faster, smoother rides and modernized stations—is expected to be completed by Jan. 31, 2005. The CTA will start reopening individual stations within the next year.

The \$482.6 million project, also known as "Renew the Blue," is intended to revitalize the 6.6-mile branch of the Blue Line.

Over the years, the bad shape of the tracks has resulted in permanent "slow zones" that allow trains to operate at 15 mph—40 mph slower than normal—for more than 47 percent of the route. The slow zones, which make a trip from 54th/Cermak to LaSalle take up to 35 minutes; time that will be reduced by 10 minutes when the renovation is completed, according to a CTA press release.

After a full-funding grant agreement was approved by the federal government in January 2001, the rehabilitation project was launched. Gov. George Ryan's Illinois FIRST Program provided \$80.9 million to the project, with \$384 million from the federal government and regional funding paying the remaining balance.

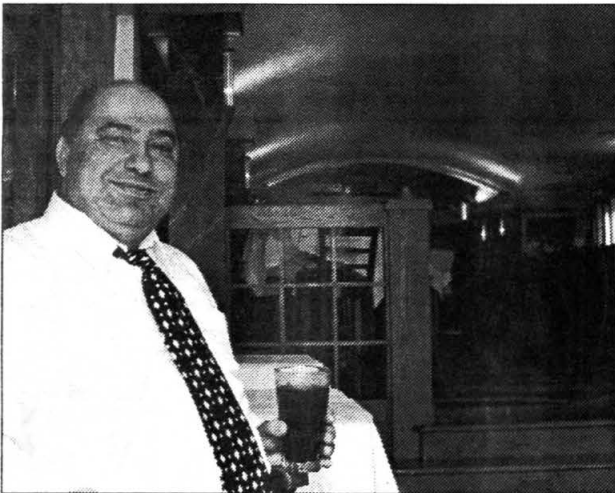
At a July 11, 2001 meeting, the Chicago Transit Board approved a \$317 million contract with Kiewit and Delgado. While this is the first time that the CTA has worked with Kiewit and Delgado as a joint venture, the CTA worked with Kiewit in the mid-1990s when rehabilitating the Green Line and renovating the Heavy Rail Maintenance Facility in Skokie according to the CTA's website.

"Upon completion, customers will see a new and improved branch that offers smoother rides and nine renovated stations," said Robin Ziegler, a spokeswoman for the CTA. "Through our rehabilitation efforts, the existing 100-year old steel spans, constructed of flat plate and angles, along elevated structure, are being replaced with new, galvanized steel beams. New train tracks and plastic rail ties are being installed as well as signal, electronic and traction power upgrades."

The renovated stations will include elevators and other amenities and will be fully accessible to customers with disabilities. They will also have center platforms, making boarding the trains much easier, as well as information kiosks, benches, canopies and windbreaks with overhead heaters.

According to Ziegler, the CTA has been maintaining regular levels of service throughout the Cermak Rehabilitation Project. Most of the track and structure work takes place over the weekend when the line is normally closed to service. On weekdays, temporary entrances provide access to the el, while separating and protecting commuters from work areas.

The rehabilitated branch will be decorated by artwork as a part of the Blue Line Art Project. The CTA, together with the city of Chicago's Department of Cultural Affairs, will oversee and select the public art that will adorn the renovated stations. The CTA will invest \$1 million in the art project and will have ownership rights to the artwork.



Sam Blackie, 'the boss' of Blackie's Restaurant for 22 years, stands before the eating area, a hub of community activity for the South Loop.

## Terror

Continued from Back Page

real patients would not be affected by the drill.

"We've never experienced a bioterrorism attack here in Chicago, and I really wouldn't know what to do without having some sort of practice," said Teresa Chou, manager of infection control at Illinois Masonic.

By evening, the Federal Emergency Management Agency was reporting that 154 of the fictional patients died and another 338 were exhibiting the flu-like symptoms associated with the outbreak.

The drill, headed by the Department of Homeland Security, will cost about \$16 million and involve more than 8,500 people from 100 federal, state and local agencies, the Red Cross and the Canadian government.

As the drill unfolded May 13, representatives of several agen-

cies—including Homeland Security, the FBI and federal Centers for Disease Control and Prevention—handled phones at a regional operations center and reacted to new information.

In Seattle's scenario, 150 people were "injured" by the explosion May 12, and 92 were taken to hospitals.

Rescuers sought 20 people who were believed to have been buried in the rubble created by the blast and two were reported killed.

The Office of Domestic Preparedness has been planning the event since the first TOPOFF drill, three years ago in Denver and New Hampshire.

Federal planners said the drill will be useful despite the fact that the players knew the scenarios in advance and top officials spent considerable time mapping out their responses.

For instance, while Seattle responders knew a radiological device would be "exploding," they didn't know what isotopes would be present.

The drill was being run from Washington, D.C., where about 80 federal workers from 26 agencies sat at long rows of tables in a hotel ballroom, working phones and laptops.

After each day's activities, local and federal officials in each city will meet to discuss how things went. Within a month, a two-day conference for all participants is planned to review the exercise.

By September, a full report will be submitted outlining strengths and vulnerabilities.

Whatever lessons are learned are likely to apply to earthquakes and other natural disasters, as well as terrorist attacks, officials said.



Firefighters organize equipment to prepare for the Midway plane crash exercise that was used to test their skills in combating bioterrorism.

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**The Word of the Day is:****ecstatic**

\ ek-'sta-tik \

**(adjective)****having intense joy or delight***Example sentence:*

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# CITY BEAT

## Chicago In Brief...

### Jackson's technicolor bills

Money, as it is known to the United States, is drastically changing.

This fall, \$20 bills will be distributed to the country with a revamped color scheme. Green, peach and blue will be included in the background of each of the bills, according to a report by the Chicago Tribune.

This set of bills will act as the first in a series of a mass alteration of paper money. Redesign of \$5 and \$10 bills is currently underway and new \$50 and \$100 bills will be introduced to the public in 2004 and 2005, respectively, according to the Chicago Tribune.

The new color and design will act as a preventative measure against counterfeiting.

### See who shot the Midwest

On May 17, the Chicago Department of Cultural Affairs will present the opening of a photo exhibit that highlights the works of Tammy Mercure. The exhibit, entitled "Wonders," will consist of black-and-white pictures that Mercure shot within Illinois and Wisconsin.

"Wonders" will be held at the Chicago Cultural Center, 78 E. Washington St., until July 13. It is free and open to the public.

For more information, call (312) 744-6630.

### Oh, my: Where are the lions?

The Lincoln Park Zoo is getting back some of its favorite animals. Starting May 24, the zoo will feature its new African habitat, an exhibit that, according to the city of Chicago website, will welcome back a variety of elephants, giraffes, and rhinos.

The grand opening of the exhibit will take place May 24-26 and will be free and open to the public.

For more information, call (312) 742-2355.

### Asian American Festival

The Asian American Festival, part of this summer's festival series throughout Chicago, will take place at Daley Plaza from May 19 to May 23.

A lineup of entertainment and activities, as well as an array of food vendors that surround the Asian American theme has been scheduled for the event.

For more information, call (312) 744-3315.

### Market offers summer deals

The New Maxwell Street Market, the oldest street-side marketplace in Chicago, accommodates 480 vendors from around the world each Saturday from 7 a.m. to 3 p.m.

Located on Canal Street and Roosevelt Road, the market features a variety of products for sale. It's sponsored by Mayor Richard M. Daley and the Department of Consumer Service and has become known as a seasonal Chicago tradition.

Visit [www.cityofchicago.org](http://www.cityofchicago.org) for more information.

### Loop the Loop for free

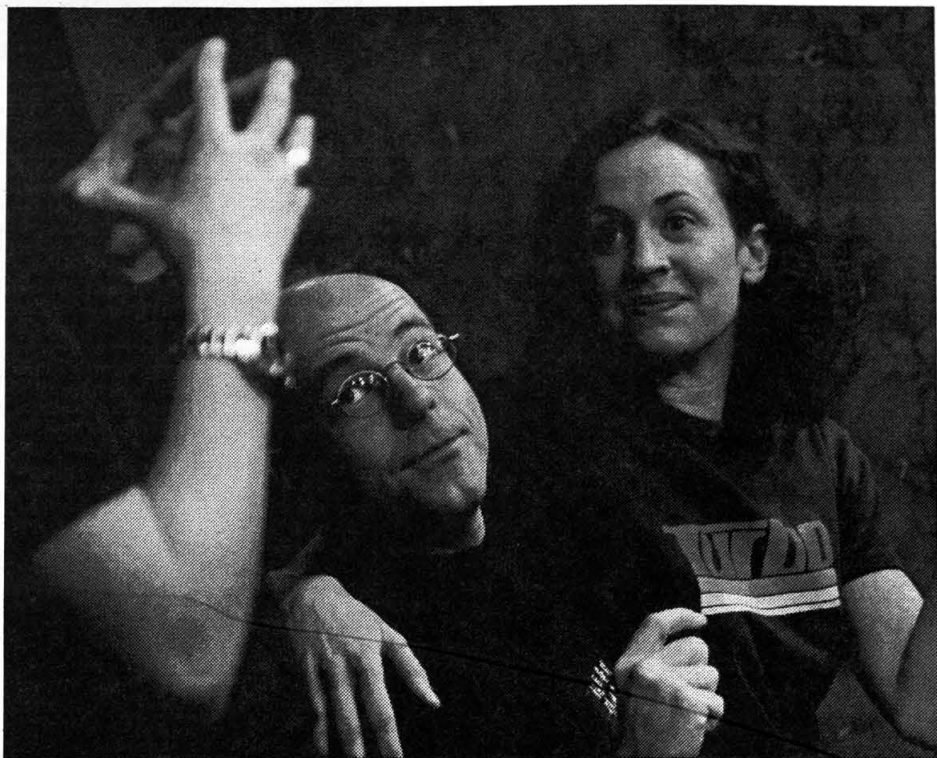
The Chicago Transit Authority recently restarted its annual sequence of free Loop tours. The tours will be offered each Saturday at 11:35 a.m., 12:15 p.m., 12:55 p.m. and 1:35 p.m., according to the CTA's website, and will begin at the Randolph/Wabash el stop.

Sponsored by the Chicago Architecture Foundation and the Chicago Office of Tourism and the CTA, the tours are used to provide a historic look at the inner Loop.

Call 1 (877) CHICAGO for more information.

If you have an upcoming event or announcement, call the Chronicle's news desk at (312) 344-7255.

## Around Chicago



Brian Morowczynski/Chronicle

Marcel St. Pierre and Ginette Mohr of the Toronto-based improv group Frightwig perform at the Chicago Cultural Center, 77 E. Randolph St., on May 17 as part of this year's Chicago Improv Fest.

## OFF THE BLOTTER

• According to documents obtained from the First District Police Department, simple battery occurred at Essex Inn, 800 S. Michigan Ave., on May 11 at 2:40 a.m. Seth Lipke, 21, of Decatur, Ill., was cited for the incident, but wasn't taken into custody.

• More than \$300 was reportedly stolen outside of the Pacific Garden Mission, 646 S. State St. A 25-year-old male was taken into custody in connection with the incident.

• Simple battery also took place outside the Pacific Garden Mission on May 9 at 7:15 p.m. A 41-year-old male was cited.

• A theft was reported at the Chicago Hilton and Towers, 720 S. Michigan Ave., at 3:20 p.m. on May 8.

• A 38-year-old male was reportedly responsible for simple battery at a restaurant at 636 S. Wabash Ave. The incident took place on May 6 at 5:30 p.m.

• Criminal trespass was reported on May 8 at 8:40 p.m. at a restaurant at 28 E. Roosevelt Road. Ronald White, 43, of the 2700 block of W. Harrison Street, was reportedly involved.

• Less than \$300 was stolen from a residence at 1007 S. State St. on May 1 at 3 p.m.

• A similar incident occurred on the sidewalk in front of 800 S. Wabash Ave. on May 3 at 11 p.m.

• The Amoco BP gas station, 1221 S. Wabash Ave., reported criminal trespass on May 4. Larry Jones, 37, of the 600 block of South State Street, was taken into custody.

• Less than \$300 was reportedly stolen from the restaurant inside Chicago Hilton and Towers, 720 S. Michigan Ave., on May 2 at 10:20 p.m.

• A similar incident occurred at the parking lot at 869 S. Wabash Ave. on May 3 at 6:20 p.m.

• Another occurrence was reported in front of 1112 S. Wabash Ave. on May 6 at 1:30 p.m.

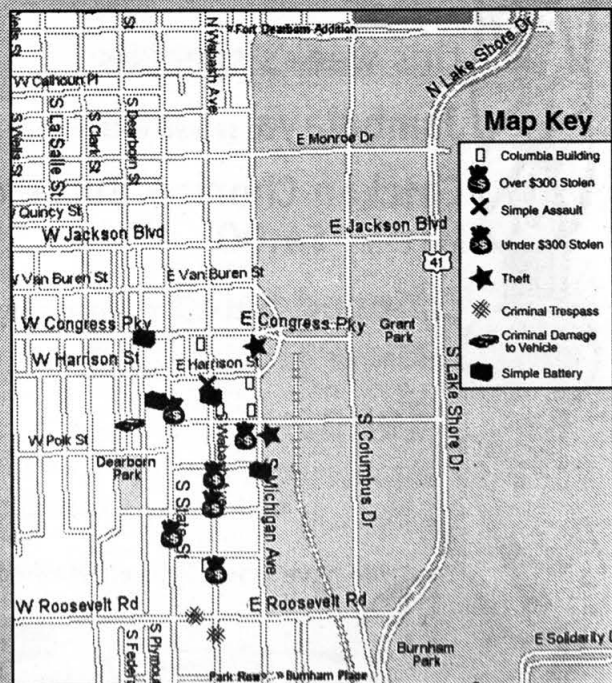
• The Congress Plaza Hotel, 520 S. Michigan Ave., reported a theft from its building on May 4 at 2 a.m.

• Robert Crawford, 44, of the 5100 block of Princeton Avenue, was taken into custody for simple battery that allegedly took place outside of 30 W. Congress Parkway on May 1 at 6:17 p.m.

• Simple assault reportedly took place at a restaurant at 632 S. Wabash Ave. on May 6 at 8:36 p.m. Lin Neal, 40, was taken into custody.

• Criminal damage to a vehicle on the street took place in front of 729 S. Dearborn St. on May 6 at 1 p.m.

—Compiled by Lisa Balde through data provided by the Chicago Police Department.



Graphics by Ashleigh Pacelli



## CITY BEAT

## Fountain reflects Chicago history

More than \$120,000 keeps Buckingham running

By Ana Hristova  
Staff Writer

"To tell Miss Buckingham's life story would be to tell the story of Chicago," said her New York Times obituary, published Dec. 15, 1937.

"Her father helped to build it. She sought to beautify it," it continued.

Now, 65 years after her death, Kate Buckingham's passionate love for the arts still helps support the many beautiful creations that she left behind, among which, is one of the most recognizable landmarks—the Clarence Buckingham Memorial Fountain.

A centerpiece of Chicago's front yard, the Buckingham Fountain is one of the many gifts that Kate Buckingham gave to the city. After her brother Clarence died in 1913, Buckingham commissioned the monument to celebrate and commemorate his life.

The fountain opened to the

public May 26, 1927, and its waters have been flowing ever since, attracting millions of Chicagoans and visitors to the city.

Designed by the firm of Bennett, Frost and Parsons of Chicago at the cost of \$1 million, the fountain is an elaborate construction of basins, sculptures and networks of pipes and wires. The architect, Edward H. Bennett, based his design on the Latona Basin in Louis XIV's gardens at France's palatial landmark, Versailles.

Sculptor Marcel Loyau represented Illinois, Indiana, Michigan and Wisconsin—all states that border Lake Michigan—in the four seahorses built in the outer pool of the fountain.

Invisible to most visitors is the heart of the fountain, or, its so-called supportive system.

The Georgia pink marble façades and tiered basins are supported by a massive structure of reinforced concrete.

An elaborate network of pipes and wires service the numerous water features and lightning displays. The Honeywell Excel-Plus, a computer formerly housed in Atlanta, Ga., controls

the harmonious dance of music, water and lights.

The major water display pumps 13,000 gallons of water per minute, accompanied by the glow of 820 lights.

To secure the future of the fountain, Buckingham established a \$300,000 trust, with The Art Institute of Chicago as its custodian. According to Cal Audrain, vice president of operations at The Art Institute of Chicago, the trust provides \$85,000 a year which cover a portion of the fountain's maintenance expenses, but the Chicago Park District manages the fountain and uses some of its own funds as well.

According to Angelynne Amores, a spokeswoman for the Chicago Park District, \$120,000 is spent annually, in addition to the money provided by the trust, on operation, holiday decoration and yearlong maintenance of the fountain. These expenses include the opening and closing preparations in the beginning and end of the season as well as repairs.

The fountain has been given two major facelifts, the most recent in 1994, following the close of the World Cup games. It has been respected as one of Chicago's most visible icons, according to the Chicago Park District.

"We try to open it as early as possible," Amores said. According to Amores, only consecutive days of bad weather can result in changes to the April 1 to Nov. 1 seasonal schedule.

"The fountain is turned off in October, but we want people to go there during the whole year," Amores said.

In order to attract more visitors, the park district has been decorating the fountain every Christmas season for the last three years. And although it is difficult to say how many people visit the landmark every year, Amores said that the numbers are in the millions.

## In the Loop...



Chris Coates

—News Editor—

What is it about Canadians?

In case you haven't heard, as the Chicago Blackhawks played the Vancouver Canucks on May 10, an unknown terrorist group unleashed a biological terror attack within the walls of the United Center. The Pneumonic Plague sent hundreds to area hospitals.

Then there was the building collapse on the Southwest Side, the plane crash at Midway and the biochemical warehouse raid on the South Side. There were also attacks in Seattle and on more Canadians in Vancouver.

So, why didn't you hear about this—the hundreds of patients, the warehouse raid, the dead civilians? Because it didn't exist. Kind of like *Wag the Dog*—without De Niro.

In the latest spate of Orwellian Sim-Terrorism, last week, officials from the newly created Department of Homeland Security set in motion the most realistic test of the nation's domestic security forces against a faux barrage of various weaponry. That's right, it was only a test—kind of like when they test that air raid siren on Wabash Avenue and Harrison Street the first Tuesday of every month.

Harkening images of mid-'80s computer games, the drill was titled "TOPOFF 2" for "Top Officials 2." In fact, those computer games might have been the inspiration behind the mock attacks. "A team of writers," says a press release, "experienced in exercise design, planning and development; war-gaming; and countering weapons of mass destruction and terrorism, authored the scenario for TOPOFF 2." It makes sense. TOPOFF's website calls itself "a national weapons-of-mass-destruction exercise series." How nice.

In Chicago, that meant setting off an ersatz "dirty bomb," responding to a plane crash, treating the plague and raiding a nonexistent terror cell over on 39th Street. Chicago, along with Seattle, volunteered for the drills to test their own security systems. The feds made every effort to impress, making the scene feel as realistic as possible—save committing real terrorism, of course.

Instead, the 200-page scenario employs a load of volunteers to fill various roles. They were the patients who showed up at area hospitals with various symptoms. Then there's the volunteers who acted as journalists on the fictitious cable news station, VNN. They even hired stand-ins for President Bush, Vice President Cheney and, my personal favorite, press secretary Ari Fleischer. I was even tapped for the role of Paul Wolfowitz.

The drill's organizers, who peg the cost at \$16 million, said the mock attacks would serve as a learning experience for area emergency workers.

And while it will surely provide a wealth of information (to the privileged lot that will see such data), what TOPOFF 2 has done pretty effectively is scare the hell out of the locals. There seemed to be some confusion as to what the drill included.

"Nothing will take place...that will be harmful to anyone," said Cortez Trotter, executive director of Chicago's Office of Emergency Management in an interview with Reuters. "The release of a biohazard will take place on paper only."

Digitally, the same is true.

"The TOPOFF 2 scenario is purely fictional," its website reads. "It is based on the results of a significant amount of research that was conducted on global terrorist organizations, as well as a number of news accounts of events that have transpired since September 11, 2001."

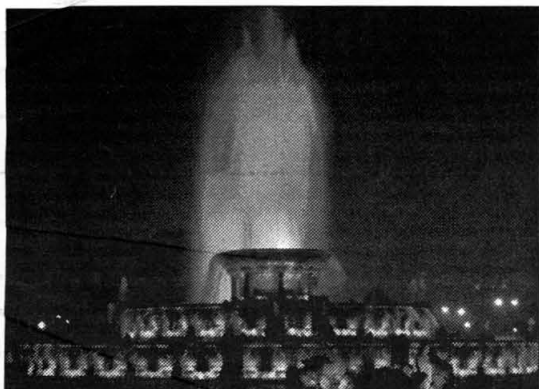
Which reads: Although the terrorist attacks we are pretending are not happening, it looks like they could happen—so we're trying to figure out what we're going to do when they happen for real.

So, don't worry.

But what happens if there is a real terrorist attack when the mock attack is happening? The answer, apparently for the paranoid, comes in the "Frequently Asked Questions" section—which, incidentally, is quite a misnomer: "The exercise will be halted immediately. No essential personnel will be diverted from any type of actual emergency response effort to respond to simulated events."

Break this down, and the underlying truth is incredible. We live in a scary time. They might attack us when we're preparing our defense against them. No more "duck and cover." This time 'round, we're preparing for dirty bombs. In our city. In our subways. In our homes.

We will likely never see the results of TOPOFF 2, its successes and its failures. But we can surely hope that our fine city is looking out for us. Maybe that's what we need in this uncertain time: preventative maintenance.



Joe Saucedo/Chronicle

The Buckingham Fountain spurts about 13,000 gallons of water per minute.

## Proposal

Continued from Back Page

Columbia the fact that students would use this as their recreation center," he said after the meeting. "The facility needs to be self-sustained, and we've discussed this with the school."

But the 50 some residents present for the meeting at Grace Place, 637 S. Dearborn St., last week didn't seem to mind that money was still a major shortfall in the completion of the center.

As Antunovich flipped through a slide show that visually detailed two layout options for the center, the audience approached each of the possibilities with nods, smiles and sighs of approval.

A vision of a four-story recreation and community center that included two basketball courts, a swimming pool, an exercise facility, a running track on the top floor, a daycare and plenty of conference and multipurpose space formed before them.

This facility, which would skirt Congress Parkway on the south and finally offer a lush "green space" facing Jones College Prep, 606 S. State St., seemed to be becoming a reality.

"This is the gateway to your community in the South Loop," Antunovich said. "We took the word 'community' seriously."

Antunovich said the center would be membership-based in order to aid in funding the upkeep of the building and park.

"The cost would be something modest...not like

a health club membership that could be \$80, \$90 or \$100," he said.

The South Loop community center will not act as a student union for the area's school, despite the fact that the proposed site is located across the street from the University Center of Chicago—which will house hundreds of students starting Sept. 1, 2004.

Several concerns were addressed, but the topic that no one seemed to want to linger on for too long was that of money—or the lack thereof.

The center, without the cost of land, would run between \$15 and \$16 million, according to Antunovich.

"When we ran the numbers with a reasonable amount of assistance from the schools included, there was still a gap," Antunovich said.

And, once again, the residents overlooked the dilemma for the time being.

"I'm loving it," said Wendy Cobrin, 53, a resident of the South Loop for two years, of the center after the meeting. "It's just so well-received. It promotes camaraderie in the neighborhood."

Bonnie McGrath, an HPRN board member, agreed.

"I just think this could make a great universal point in the community for people to always have someplace to go. It's like a 'Cheers' bar without alcohol," she said.

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## Next South Loop target: a tunnel

○ More than 50,000 vehicles pass through intersection a week

By Chris Coates  
News Editor

Aiming to relieve congestion at one of the city's busiest intersections, officials in the Chicago Department of Transportation unveiled plans last week to tunnel Clark Street beneath Roosevelt Road in the city's South Loop.

Currently, the streets are both above ground level—meeting as Roosevelt Road ascends west over the railroad yard and the south branch of the Chicago River. The land beneath the intersection is vacant, according to Brian Steele, a spokesman from the Chicago Department of Transportation.

The plans call for eliminating Clark Street's ascent to Roosevelt Road. Instead, Clark Street will be rebuilt beneath Roosevelt Road, with corresponding on and off ramps—akin to a smaller Lower Wacker Drive.

The intersection sees 50,000 vehicles daily, many using Clark Street as a southern exit from downtown, and ranks as one of the city's busiest intersections, Steele said. The worst traffic comes during the afternoon rush hour, where some vehicles wait as much as three stoplight phases before being allowed to pass. CDOT estimates the intersection sees nearly 5,000 vehicles during rush hour.

Aside from vehicular traffic, Steele said that the reconstruction would improve pedestrian crossing in the area. Under the current arrangement, pedestrians must cross two congested streets.

The project has met with general approval from the community.

"Any project that would seriously impact traffic needs to be seriously considered by the city," said Lauren Brown, a member of the Campus Park Coalition, a neighborhood group.

A representative from the Historic Printers' Row Neighbors, said they are waiting to view traffic flow patterns before taking a stance.

Steele said the designs are over half completed, though there is still a "significant design and public hearing process that will continue throughout the remainder of this year."

He pegged the starting date at around January 2004, with an operating budget topping off at \$16 million. Steele said the construction effort must be wrapped up by 2005, when Roosevelt Road will be used as an east-west bisect during the reconstruction of the Dan Ryan expressway.

By that time, the intersection, just east of the south branch of the Chicago River, will likely see more traffic. Earlier this year, Minneapolis-based Target Corp. announced it would build one of its flagship stores on Roosevelt Road; this month the Swedish retailer IKEA said it too is eyeing the strip.

"This improvement would help not only the residential traffic but any new traffic that comes about as a result of the new developments," Steele said.



Angela R. Simpson/Chronicle  
Firefighters assist 'victims' after a mock plane crash at Midway Airport on May 15. The crash was part of TOPOFF 2, a pre-scripted bioterrorism threat formulated by the Department of Homeland Security.

## Mock terror attacks city

○ TOPOFF2 tests country's crisis management skills

By Nicole Ziegler Dizon  
Associated Press

The real-life patients waiting in the emergency room at Advocate Illinois Masonic Medical Center, 836 W. Wellington Ave., didn't know what to make of the yellow-shirted teenagers coughing in the corner.

Then the triage nurse called one of them over and things became clear. Emblazoned on the back of each shirt, in bold print, were the words "role player."

Dozens of mock patients stricken with a fictional mysterious illness showed up Chicago area hospitals May 13 as part of a five-day national bioterrorism drill.

"No matter how much you plan ahead, how much you do on paper, until you really put it to the test and stress the system with a large number of victims, you're not going to be able to find the weaknesses," said Dr. Richard Fantus, director of trauma services at Illinois Masonic.

The drill began May 12 in Seattle with the simulated detonation of a radioactive "dirty bomb."

Chicago hospitals received more fictional patients May 15, with a plane crash at Midway Airport and the capture of terrorist suspects scripted later in the week.

The drill, dubbed TOPOFF 2 for "top officials," is to test the ability of local, state and federal authorities to handle a terrorist attack. It is the first large-scale counterterrorism exercise since the 9/11 attacks on New York and Washington, D.C.

In the drill's script, the mock terrorist group responsible for the Seattle explosion also released a deadly plague in Chicago. Patients showing up at area hospitals gave health officials their first clue that terrorism might be behind the outbreak.

About 160 hospitals in Illinois participated in the drill. Some received live "patients." Others were informed by fax of mock patients and their symptoms.

Illinois Masonic enacted its emergency plan about an hour after the first live patients arrived, with nurses and doctors scurrying to turn the lobby into a triage area.

Mock patients were fitted with surgical masks and whisked away on gurneys and in wheelchairs.

The hospital called in extra staff this week to ensure that

See Terror, Page 32

### AccuWeather 7-day forecast for Chicago

	<b>Monday, May 19</b> Intervals of clouds and sunshine High 74° Low 54°
	<b>Tuesday, May 20</b> Showers and 1-storms possible High 68° Low 48°
	<b>Wednesday, May 21</b> Mostly cloudy High 66° Low 48°
	<b>Thursday, May 22</b> Mostly sunny High 69° Low 42°
	<b>Friday, May 23</b> Cloudy with a chance of rain High 62° Low 38°
	<b>Saturday, May 24</b> Mostly cloudy with a chance of rain High 61° Low 41°
	<b>Sunday, May 25</b> Mostly cloudy High 65° Low 38°

All forecasts provided by  
AccuWeather.com ©2003

## Residents back community center proposal

○ Committee turning to area colleges for funding

By Lisa Balde  
City Beat Editor

South Loop residents embraced the proposal for a new community center on the southeast corner of State Street and Congress Parkway at a meeting May 14, despite holes in funding.

The meeting, held by the Historic Printers' Row Neighbors in conjunction with the Campus Park Coalition, was part of the next step for community coalitions to attract interest and support for the project from the neighborhood.

The cost of the four-story recreation facility and park is currently estimated to be between \$23 and \$26 million.

"We'd like to hear from you [as] we are working on your behalf," said Mike Kelly, an HPRN board member. He said that getting residents' perspectives on the center was one of the last missing pieces needed

before finalizing official proposals.

The idea for a community center was formulated by a variety of area coalitions, which decided, years ago, that a central neighborhood park was needed. As more and more groups became involved, including the Campus Park Coalition in 2001,

it was decided that an emerging neighborhood like the South Loop needed some sort of center that would act as a recreation and meeting hub for the area.

According to Kelly, the land that the HPRN and others have singled out for the project on the corner is presently owned under a private trust. In order for

members of the South Loop to acquire it, they would have to purchase it at a price speculated to be between \$8 million and \$10 million. The location is directly across State Street from the University Center of Chicago.

Both Kelly and Lauren Brown, a board member of the Campus Park Coalition, emphasized that no financial commitments have been secured, as of yet, to fund the project. There is also no money available through the city to provide financial support, they said.

Representatives from DePaul University, Robert Morris College and Columbia—three major schools in close proximity to the proposed center—have been approached to possibly provide some funding for the center, said Joe Antunovich, president of Antunovich Associates, a Chicago-based architecture firm that designed the University Center of Chicago and DePaul University's student recreation center.

"We discussed with

See Proposal, Page 35



Heather Morrison/Chronicle  
Antunovich Associates President Joe Antunovich discusses images of the proposed South Loop community center to area residents at a meeting on May 14.